The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 28, 1923 PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

LUGG ON THEATER EVILS

LONDON, March 26.—In a recent interview, Mr. Alfred Lugg, secretary of the Actors' Association, dwelt on the evils of the bogus theatrical managers and the steps that the Actors' Association had taken to combat this evil.

After dealing with the terrible effects of stranding companies many miles from home, particularly in the case of women and girls, Mr. Lugg went on to say that after the war a large percentage of the managers traveling the country were bogus managers. The Actors' Association was on the track, and had been on the track, of one very slippery gentleman who had changed his name at least twenty times, and stranded his company as many times. As a matter of fact, he was nothing more or less than a white slave trafficker; and no doubt he was up to his tricks at the present moment—probably in the North, or in Scotland. In Scotland there were no laws controlling the licensing of theatres, but there was a remedy in the case of a bogus manager. You could sell up the whole of his production. Mr. Lugg named three gentlemen in this connections—names quite well known—whom the Actors' Association had treated in this fashion; the A. A. had the pleasure of handing them back sixpence between them for their pains! It was owing to these rogues and vagabonds that there were quite a large number of towns in which a decent actor or actress could not obtain lodgings. Last year alone the Actors' Association had dealt with 155 bogus managers.

Another evil the actor suffered from, continued Mr. Lugg, was the theatrical agent, whose economic practices were not without their effect on the artistic side of the theatre. In the old days the commission charged was 10 per cent for ten weeks, but now agents were charging 10 per cent on every penny the actor earned. More than that! When an actor signed a commission note, he was compelled to agree to pay the agent 10 per cent on other contracts. At a recent appeal a judge had expressed his astonishment at such a state of affairs, but had informed the plaintiff that he must abide by what he had signed for. It was often the case that an agent could obtain a comfortable income for years by simply writing a postcard or talking over the 'phone. The class of agent who insulted actresses was by no means a thing of the past. The London County Council had done good work by the licensing of agents, but the unscrupulous agent had merely to move out of the sphere of the L. C. C.'s jurisdiction, and he was safe from attack. The Actors' Association wanted the universal licensing of agents; it was essential to the health of the theatrical industry that the entire and proper control of the agent be secured.

All the evils the stage suffered from were directly due to the fact that the stage, as an institution, was not organized. What was wanted was national, not sectional, control. The stage should be officially recognized, and the channels of supply properly administered. One deplorable result of the present chaos was the appearance of the incompetent lady in a leading part in the West End simply because she was a friend of the financial backer of the show. As a general rule the public suffered by this practice by paying—or not paying—to see a lady who should be in a jam factory, or washing steps. Until acting was recognized as an art, until there was but one road to the stage, and until the actor, in order to achieve any position at all, had been put through the mill, we should never attain a consistently high standard of acting in England. The touring system had robbed us of many fine actors. Until an actor came to know his job, and until a standard of technique was insisted upon, the country suffered a great loss. Where were the future actors to come from—the future Irvings and Ellen Terrys? It was not the fault of the actors; they simply lacked the opportunities to develop their art.

"CARTE BLANCHE" IS CLEVER

LONDON, March 25.—The new production at the Court Theatre, "Carte Blanche," proved to be a happy mixture of songs, music and comedy, and will undoubtedly be seen there for some time to come. The Two Bobs, Odette Myrtil, Tubby Edlin and Billie Hill head the cast. Many well-known revue writers have contributed to the production, among which is a very clever crook playlet by Ronald Jeans.

Among the hits of the show are the Two Bobs in their specialty and a take-off on "Mr. Gallagher and Mr. Shean." Odette Myrtil scores with her individual bits and a scene about "Spanish Bull Fighting."

MRS. GOULD RETURNING TO STAGE

PARIS, March 26.—Claiming the $10,000 a year allowance which was made her by her husband, who was recently granted a divorce in Paris, was insufficient to support her and her children, Mrs. George J. Gould, Jr., late last week announced her intention of returning to the stage. In an interview she stated:

"I shall be forced to go to work, as the financial settlement is not sufficient."

Mrs. Gould, who was formerly Laura Carter, a dancer, of Ardena, N. J., was married to George Gould, Jr., in Philadelphia in 1917, much against the wishes of Gould's family, the family later becoming completely reconciled, however.

CAN'T BAR NEGRO ACTS

LONDON, March 26.—An attempt to bar American negro performers from appearing in the London theatres was frustrated last week, when the House of Commons refused to entertain a complaint registered by James O'Grady, labor member, who based his objection to them because of their penchant for promulgating the "shimmy" dance. Most of the acts come abroad on contracts, it was explained, and that the dance objected to was but a minor portion of their offerings. The house refused to even entertain the complaint.

KATE SANTLEY ESTATE LARGE

LONDON, March 26.—Mrs. Evangeline Estelle Gazina Kennedy (Kate Santley), the actress, left an estate valued at £14,287, and when the will was filed for probate the following provisions were announced: £1,000 to the Cancer Hospital, £200 for the poor, and £200 for Dr. Barnardo's Homes, with the residue to such institutions as provide for the relief of disabled soldiers and sailors.

"GREAT BROXOPP" DISAPPOINTS

LONDON, March 25.—"The Great Broxopp," the new play by A. A. Milne, opened at St. Martin's Theatre, and met with an indifferent reception. The work of Edmund Gwenn and Mary Jerrold stood out nicely, but the play seems very weak and loosely constructed. Its future is doubtful, and will probably have the same fate it had when produced in New York.

"MARRIAGE OF KITTY" REVIVED

LONDON, March 26.—Marie Tempest's revival of Cosmo Gordon Lennox's "The Marriage of Kitty," arrived at the Duke of York's Theatre, and was enthusiastically received despite its age of 20 years. In the hand of London's favorite, the play still wears well, and Miss Tempest received a reception for herself as well as the play.

PEGGY O'NEIL NOT TO PLAY

LONDON, March 26.—Peggy O'Neil will not play the role of the "Montague" girl in George Tyler's London company of "Merton of the World," as was announced in America. Miss O'Neil at the request of an American producer will appear in a new play here this summer and in the autumn will appear in that play in New York.

ACTRESS HAS 5 YEARS RUN

MEXICO CITY, March 26.—Maria Conesa, Spanish actress, who sailed for Spain last week, had a run of five years, breaking all local theatrical records. Miss Conesa was followed to the seaport by a special train of admirers, who showered her with gifts and entreated her to return as soon as possible.

Miss Conesa, who was a failure in her native Spain as well as in the United States, appeared in very large playhouses in this city, the only lay-offs being when the company moved from one theatre to another, which required a one-night vacation. It is possible that a new theatre will be built for the actress.

She supervises all of her productions and maintains her own staff of playwrights and producers, etc. For more than four years she has presented about three plays a week, many of them of timely interest. Three times a year she stages benefit performances for the needy.

Esperanza Iris, a Mexican actress who won fame in Spain and South America, is Miss Conesa's nearest competitor in extended runs.

"BETTER TIMES" OPENS

LONDON, March 26.—"Better Times," the new revue produced by Reeves and Lamport, opened at the Empire, Chatham, today. The book is by Arthur Shirley, and the show was staged by Jack Haskell. George Jackley and Billy Danver share comedy honors, while others who are featured include Dainty Doris and C. Rivers Gadsby.

"TRESPASSERS" TO OPEN SHORTLY

LONDON, March 25.—"Trespassers," a new play by Edward Percy, author of "If Four Walls Told," will open shortly in a West-End theatre, produced by Alfred Limpus. The cast includes Lyn Harding, Ethel Griffies, Jane Grahame, Francis Lister, Sebastian Smith, George Mallett, George Goodwin and Reginald Denham.

STAR PIEROTTE SHOW FOR TOUR

LONDON, March 25.—Wylie and Tate are producing a star pierottes troupe, which will tour the principal seaside resorts for the summer season. The cast includes Wee Georgie Wood, Dick Tubb, Ambrose Barker, Peggy Wynne, Charles Brooks, Nelly Stoll, Douglas Stuard, Elsie Gregory, and Jenny Hartley.

SCOTTISH PLAYERS RETURN

LONDON, March 25.—The Scottish Players return to the Coliseum Theatre this week, opening for a run of three weeks there. Their opening program consists of "Campbell of Kilmhor." Next week they will do "Luiffy," and for the final week they will present "A Valuable Rival."

"MAGDA" REVIVED BY COOPER

LONDON, March 26. —"Magda" was revived by Gladys Cooper at the Playhouse on Saturday, March 24. Sir Gerald Du Maurier produced the play, which had in its cast Franklin Dyall and William Stack.

"CO-OPTIMISTS" CLOSING

LONDON, March 25.—The Co-optimists will close their London season at the Prince of Wales Theatre shortly after Easter. They will then go on tour in the big provincial cities.

EVANS HAS NEW PLAY

LONDON, March 25.—Will Evans, author of "Tons of Money," has completed a new play called "The Other Mrs. Gibb." Bannister Howard, producer of his other success, has purchased the new play.

"MUSIC BOX" OPENS IN APRIL

LONDON, March 26.—C. B. Cochran is producing "The Music Box Revue" on or about the end of April. New additions to the cast are eight English toe dancers.

MAURICE DENIES CHARGES

LONDON, March 26.—Maurice Mouvet, internationally famous dancer, could throw no light on how hairpins got into his bedroom, according to his sworn affidavit filed in the divorce case of Tom Stephenson Furness against Elizabeth Fae Furness, former New York actress.

Maurice denied that he had been ever guilty of misconduct with Mrs. Furness, as is charged by her husband, who is the cousin of Lord Furness, head of the great Liverpool shipbuilding firm. He added that he could not appear in person owing to the fact that he is in Switzerland taking a cure for tuberculosis.

Earlier in the case Maurice's valet testified that he had found hairpins after Mrs. Furness had visited Maurice. The dancer's deposition said that many women visited him, but all wore their hats while with him.

Maurice said he met the Furnesses in New York in 1919, just before they married. He added:

"When the couple came to London, I danced with Mrs. Furness at the Piccadilly. They visited me and I visited them and we were on the friendliest terms. Mrs. Furness visited my rooms, but never without friends. I never was guilty of misconduct with Mrs. Furness."

Counsel for Mrs. Furness declared that Furness spent $200,000 yearly, and that Furness, instead of showing his wife a good example, spent his nights drinking and lived at a club almost continuously.

NEW AGENTS LICENSE BILL

LONDON, March 26.—The Variety Artists' Federation bill for the licensing of agents has been introduced to the House of Commons by C. W. Bowerman. The object of the bill is to make the licensing general throughout Great Britain, and not limited to London, Liverpool and Glasgow, as at present. It also embraces tightening up proposals based on existing regulations. Special attention is paid to the rules regarding the engagements of artists for abroad.

NEW SHOW FOR HAYMARKET

LONDON, March 26.—Frederick Harrison will present Gertrude Jennings' new comedy, "Isabelle, Edward and Anne," at the Haymarket on Easter Saturday evening, March 31. The cast will include Margeret Bannerman, Allan Aynesworth, Harold French, Dorothy Overend, and Athene Seyler.

The opening of this play will cause "Plus Fours," with Peggy O'Neill, to move to another West-End house.

BRIGHTMAN ENGAGED TO MARRY

LONDON, March 25.—Stanley Brightman, playwright and part author of "Battling Butler," has become engaged to marry Beryl Harrison, who is one of the principals in that production. The wedding date has been set for April 10. Leslie Hanson will be best man, and Phyllis Monkman, Cicely Debenham and Gladys Gunn the bridesmaids.

NEW REVUE FOR EMPIRE

LONDON, March 26.—Albert De Courville will present his new revue at the Empire tomorrow, March 27. The piece is by De Courville, Edgar Wallace and Noel Scott, with lyrics by Clifford Grey. George Gershwin, the American composer, wrote the music for the revue, which is being staged by an American, Allan K. Foster.

NEW EMPIRE FOR LIVERPOOL

LONDON, March 26.—The Empire Theatre, Liverpool, is to be demolished and a new Empire is to be erected in its place. The present Empire will continue playing shows until February, 1924, when it will be torn down. The new house is to have a seating capacity of 3,100, in comparison with the present Empire's accommodation of 1,750.

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Founded by FRANK QUEEN, 1853 | NEW YORK, MARCH 28, 1923 | VOLUME LXXI No. 8 Price Fifteen Cents, $5.00 a Year

MUSICIANS VOTING ON STRIKE PLANNED FOR ALL N. Y. THEATRES

Many Withdraw from Federation of Musicians and Declare That Unless Theatre Managers Grant Conferences Regarding Increase in Wage Scale City Wide Strike Will Be Called

Unless the theatre managers of Greater New York will consent to meet with their business agents and representatives to discuss the recognition of Local 310, otherwise known as the Musicians' Mutual Protective Union, and confer regarding an increase in the scale of wages, the members of that organization are prepared to go on strike next week. This was announced at the regular meeting of the M. M. P. U. last night (Tuesday) in the Yorkville Casino, when the ballots submitted to the members as the result of a resolution passed at a special meeting which called for the members' voting on the question of a strike in case their board of directors and business agent found they could get no recognition for the organization in any other way, after the ballots had been counted and indicated that the vote of the members was unanimous for a strike.

More than 2,500 members filled the large assembly room of the Yorkville Casino at the meeting, which started at midnight and was still going on after the CLIPPER had gone to press. There were another thousand or so members who were not able to get into the auditorium who were congregated about the corridors and passage way of the building.

Anthony Mulieri, president of 310, presided at the meeting and beside him sat Paul Vaccerreli, business agent of the organization. When Mulieri opened the meeting he informed the members that the count of the vote disclosed the fact that the members were unanimously in favor of the calling of a strike in case that the officers of the organization could not have the demands of the men met through peaceful negotiations. He told them that he was glad that the members had delegated the power to take any measures they saw fit to the officers and undoubtedly when the managers found that 310 meant business that they would be glad to meet with the emissaries of this organization, which was outlawed from the American Federation of Labor by Joseph N. Weber, president of the Federation several years ago.

Mulieri stated that he also had the pleasure of announcing that more more than 5,000 members of the organization had signed the blank which called for their resignation from Local 802, the organization which Weber started when 310 was expelled from the A. F. of M. He stated that those who signed the resignation slip had pledged themselves to do the bidding of the officers of 310 and that they would find that the heads of 310 would carry them to victory.

He also stated that as far as 310 was concerned, its members still contend that they are affiliated with the American Federation of Musicians unless the courts decide within the next week to the contrary. Under the contention he felt confident that in the event a strike were deemed necessary within the next few days that 310 is in a position to call upon the other stage craft organizations such as the stage hands, motion picture operators and the Actors' Equity Association to co-operate with 310 in getting its recognition and taking whatever action was necessary to help the M. M. P. U. gain its point.

Vaccerelli thanked the members for their confidence in him by casting their ballots in favor of a strike, if he deemed it necessary. He told them that he would keep a promise he made to them last week and would resign the presidency of the Building Trades Council so that he could give their affairs his entire attention. Vaccerelli then said that the vote was a sign that the members of the M. M. P. U. meant business and that the managers would see that such was the case and he felt that they would be willing to treat with 310 and recognize them as the authorized musicians' organization of Greater New York.

The special meeting of the M. M. P. U., which was held last Friday morning at the Yorkville Casino, brought out more than 2,500 members, most of whom were men playing in the vaudeville, motion picture theatres and dramatic and musical comedy houses in the city. There were also a large number on hand who play at the Metropolitan Opera House.

President Mulieri presided and had on the platform with him Colonel Michael J. Reagan, chief mediator of the Division of Mediation and Arbitration of the New York State Labor Department, and P. J. Downey, one of the state mediators, who came from Albany to attend the meeting.

Mulieri told the members that the purpose of the meeting was to get the sentiments of the members on the subject of recognition by the managers and their request for an increase in wages from their employers. He said that 310, though it had been outlawed by Weber, was the true organization of the musicians as it allowed its members local autonomy.

"Now," he continued, "in 802 you are not allowed that. President Weber of the international organization forbids you that. For he and the national officers run that organization by appointing the officers of the local, instead of allowing you to elect them. Here you elect your officers and here you can get a hearing; over there everything is dont in autocratic style and you have no voice in the affairs of your organization. You know this is not true Americanism. So therefore, all I can say is that if you want an American organization operated in an American fashion, sign the blanks which will be passed around among you and tender your resignation from 802 and cast your lot with 310."

Messrs. Reagen and Downey then spoke and said that they had just learned of the differences that were existing and said they

(*Continued on page* 30)

P. M. A. AND A. E. A. DEADLOCKED

The much expected conference of the committees appointed by the Producing Managers' Association and the Actors' Equity Association for the purpose of discussing the continuation of the agreement the organizations made to last five years in 1919, which was to have been held last Wednesday, took place Monday afternoon in the headquarters of the Managers' organization, 231 West 45th Street, and after more than two hours of discussion without either party ceding from its point was adjourned indefinitely.

There were present at this meeting on behalf of the Managers' Augustus Thomas, executive secretary of the P. M. A., Lee Shubert, William A. Brady, Arthur Hopkins and George H. Nicolai, secretary of the Managers' body. For the Equity there were on hand, John Emerson, president; Frank J. Gillmore, Florence Reed and John Willard.

Just what the details of the proceedings were could not be learned from members of either group after the conference. Mr. Thomas told the members of his committee as well as those of the Equity body that for reasons best known to themselves no statement should be made to the press or anyone outside of the committee. He laid great stress on this matter and as a result the members of both committees pledged themselves to silence on the matter and as to the time the next meeting, if any, was to take place.

The Equity group were in conference at their headquarters all day Monday prior to the meeting and after the meeting they again returned and went into a long conference which lasted until late in the evening.

It is understood that the Equity representatives went into the meeting and laid their cards on the table immediately, after the informal greetings were over. They told the Managers' group that Equity had only one position to take in the matter and that was for the establishment of the Equity shop and the recognition of it by the managers. They stated that it would be impossible to recede from this stand as their members were unanimously in favor of it, so therefore they were not in a position to disregard the wishes of the majority of the organization and listen to any proposition which might in any way retard the establishment of the Equity closed shop in the theatres.

Every conceivable argument is said to have been used by the Managers' representatives to get the Equity group to alter their position in the matter and listen to a proposition which would grant the Actors' organization numerous concessions which they are in quest of but not the establishment of the Equity shop.

The Managers are said to have changed their tactics then and informed the Equity delegates that certain limitations and concessions would have to be made from the closed shop policy which would exempt certain stars and actors from becoming members of the Equity organization. As no agreement could be reached on this subject the meeting was then adjorned until an indefinite date. Arthur Hopkins, of the Managers' committee, will sail Saturday for England and be gone until the end of May, with the prospect that no meeting will be held until his return.

CENTRAL CLOSES WITH A BANG

The Central Theatre wound up its season as the Broadway stand for Shubert unit shows last Sunday night. The troubles which beset the circuit in its early operations seemed to follow it to the very end. At the final performance on Sunday night, the police swooped down upon the place and issued orders that the show would have to be tempered to come within the confines of a Sunday concert. That meant that no scenery or costumes were allowed in the performance.

When the audience for the night show assembled and found the choristers' shapely forms clothed in street dress instead of the usual tights, a rumpus set in and many demanded a refund of their money. Richard Tant, the house manager, tried to explain that the management had acted in good faith and intended to give the regulation show, but had been notified by the police between the matinee and evening performance that arrests would be made if the performance was repeated. The crowd became so enraged that it was necessary for the police to come upon the scene and preserve order.

The Shubert office announced on Monday that it would refund the money to any patron holding their seat coupon. Many are said to have taken advantage of the offer.

The Central Theatre has been leased by the Cosmopolitan Corporation for the showing of its new film, "Enemies of Women," which opens its run there on Sunday evening, April 1.

NO PAY—CURTAIN DROPS

In the midst of a tragedy that was being performed at the Royal Union Theatre, in the Bowery near Delancey street, on Sunday night, the stage hands decided to quit and let down the curtain at once. The house is run by Jewish actors on a co-operative plan.

The audience was mystified by the sudden dropping of the curtain at a tense moment and an actor ran out and explained the situation. The strike is said to have been inspired by a delegate of the Stage Hands' Union. When the curtain was run up again, the hands were seen busily lugging the scenery away. The audience rose in a body and started for the stage, which let the walking delegate and the stage hands out. The show continued after several policemen arrived on the job. To them it was explained that no money was being paid to the stage hands and later the actors promised that there would be money on the next day. This resulted in the continuance of the play with the help of the stage hands.

"SNAPSHOTS" LASTED BUT WEEK

The Lew Fields unit show, "Snapshots of 1923," which had gone into the Chestnut Street Opera House, Philadelphia, for a three weeks' run, remained but a week, with Herman Timberg's "Frolics," another unit, being booked in for the current week. The sudden switch looks as though the Shuberts have eliminated the Philadelphia house from the list of run theatres for the units.

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ORCHESTRAS FACING BIG CUT IN SALARIES FOR SUMMER WORK

Broadway Resort Managers the First to Announce That Salaries Are to Be Reduced—Summer Hotels and Cafes Follow With Big Cuts in All.

Dance orchestras along Broadway and throughout the country have been thrown into something closely resembling a panic by the answers they are getting from resort proprietors when they go in search of summer booking. Prices all along the line are from two to five hundred dollars under what they were last season and the owners of several cabarets and dance halls along Broadway have expressed their intention not to renew contracts next season at the present high rates. The first steps in the reduction of prices were taken last week and others will follow rapidly.

For some time a shake-up in the orchestra situation along Broadway has been predicted. With the prohibition laws being comparatively strictly enforced and the added burden of the Lenten season, the majority of the larger resorts have been keeping open at a loss. The Salvins last week sounded the first note when they released Benny Selvin from his contract, despite the fact that the Boardwalk had been doing fair business. Selvin has a high-priced combination and it was this fact that led the Salvins to consider the change. Selvin refused to cut, feeling that he had established himself at a certain price and it would be better for him not to work at all than to recede from that figure. Orchestras in the other Salvin restaurants that are remaining open are taking cuts that range from ten to twenty dollars per man. Raymond, at the Palais Royal is working for less than he originally contracted for and others of the orchestra, including Fosdick at the Little Club, and several others are taking cuts. The Club Royal will close shortly for the summer, as this depends almost entirely upon society patronage and the Spring migration of the social set is now in progress. The Salvins are not the only ones that are cutting. Yerkes' Metropolitan Players, furnishing the music at Shanley's reduced the size of the orchestra from ten to seven men rather than take a cut and other cabarets are working along the same lines.

The panic is not confined to the cabarets. The larger dance halls, although making a profit, are reducing expenses. Hallett and Lanin will close at Roseland in a month or so and an unorganized combination of six or seven men will be put in for the summer months. This follows a policy previously employed by Roseland for the summer but rumors concerning next season's policy are already rife. Bluebird, where Al Burt and the Indiana Syncopators hold forth, will probably close about May 1st, the building being remodelled for a monster dance hall to open in the fall. Burt's contract expires on April 21 and the Syncopators leave on May 1.

In Atlantic City the proprietors are as silent as oysters and answer all inquiries regarding their plans with grunts. They have refused to discuss terms until they get some advance indication of what business is going to be like. The Easter season has always been used by them as a criterion, and if the weather is fair over the coming Easter holiday they will be in a more amiable mood and may offer more than they had intended for good orchestras. One orchestra that worked in Atlantic City with great success last summer at $1,200 a week was offered $900 this year. The leader is now debating whether or not he should snap up the offer or take the chance of going without a job all summer. There are several combinations that signed contracts last summer for their re-engagement this year, and the leaders of these orchestras are now congratulating themselves on their foresight, inasmuch as in most cases the contract for this summer called for an advance over last year's price. It is possible that some of these contracts will be broken.

A peculiar feature of the situation is that in spite of the prices being offered there is no glut of orchestras on the market, good combinations at a reasonable price being scarce. Proprietors who feel that they need a good orchestra to build up their business are finding it difficult to get what they want at a price they are willing to pay. Orchestras are, to a large extent, replacing other forms of entertainment in the summer resorts, so that, in order to get business, a crackerjack orchestra is necessary. At the same time excessive cover charges kill business, the $1.50 and $2 covers that have been prevalent scaring off a good many sensible patrons that would otherwise not hesitate to come in. On the other hand the proprietors find it impossible to pay the cost of an orchestra at the prevailing rates without making a heavy charge.

STATE LAWS BAR KID ACTS

CHICAGO, March 26.—Reed Hooper and the Seattle Four were booked for six days at Bluffton, Ind., starting March 19, and the engagement was cancelled. The reason which is attributed to Billy Diamond, who operates a booking office, is that two of the members of the organization are children, under the age that can be employed in theatres in Indiana legally. The act has made complaint of the cancellation and points out that it has worked for Diamond on and off for the last six months in Chicago and that the legal requirements are practically the same in Illinois as in Indiana.

The State laws of Michigan and Wisconsin permit the working of children in acts, but the laws of Illinois and Indiana forbid the course. The laws are enforced strictly in Illinois. The result is that acts with children in them play Michigan and Wisconsin and avoid Illinois and Indiana in most instances.

TEN SHOWS FOR STOCK CHORUS

A motion was passed at a recent meeting of the Chorus Equity Council by which the stock contract for chorus people will allow ten performances weekly. Aside from this amendment, the regulation contract remains the same, with the producer obligated to furnish costumes and other effects essential to the productions given.

LEGIT THEATRE FOR 52ND ST.

B. K. Bimberg, lessee of the Astor Theatre building, recently opened a dance and rehearsal hall on West Fifty-second street, between Eight and Ninth avenues, which did not give him the revenue he anticipated. He began to give the matter considerable thought and finally decided that on account of the scarcity of theatres on the Rialto, he would extend the theatre zone to Fifty-second street and alter his building into a theatre. This is being done and when completed the house will seat 550 people. The theatre will be known as the Berkeley and will be available for regular productions on a rental and guarantee basis in August.

LAMBS CLUB GAMBOL ON MAY 20

The annual spring Gambol of the Lamb's Club will be held this year at the Globe Theatre on Sunday, May 20. Several comedy skits and one-act plays will be put in rehearsal for the event at the Lamb's Clubhouse next week.

McLAUGHLIN JOINS P. M. A.

Robert H. McLaughlin, the Cleveland theatre manager and producer, who has opened New York offices for the purpose of producing several shows, was elected a member of the Producing Managers' Association this week.

MRS. SMALL DEFENDS HONOR

TORONTO, March 26.—Mrs. Ambrose Small, wife of the Canadian theatrical man who disappeared more than three years ago, was in Surrogate Court last week in an effort to have the missing man declared dead and have his $2,000,000 estate settled. She was questioned by Mr. Small's sisters regarding "unhappy differences" she had with her husband in 1917, and almost created a scene when counsel for the Small sisters intimated an affair with a man.

Mrs. Small exhibited a letter dated August 20, 1919, which was written by Small to Joseph Dicker, a New York theatrical man and close friend of the missing theatrical magnate, in which he expressed an intention "to drop out within the next year or two."

A. G. Slaght questioned Mrs. Small several times about what he termed "unhappy differences." Mrs. Small appeared not to understand until Mr. Slaght added, "Regarding a man." Then she jumped to her feet and, tapping the rail, declared that she would face the whole world as a tribunal to prove her honor was not besmirched, and also said that her husband, if he were alive, would horsewhip anyone casting such reflections upon her reputation.

Later Mrs. Small admitted that there was a slight difference with her husband in 1917, and also told of how he was in the power of a Mrs. Kelso. Detective Austin P. Mitchell, who made a worldwide search for Small, asserted that the theatrical man was dead and that he knew within seventy acres the burial place of the missing man. This latter information startled the court somewhat. The place was not revealed.

CHORUS GIRLS SUSPENDED

Helen Claire and Ruth Lowry, who had been choristers with the touring "Music Box Revue," have been penalized with suspension from the Chorus Equity for failing to fulfill their contract obligations with that company. The girls had been signed for the run of the piece, which meant that they were expected to remain with the show until the close of season. Instead they deserted on tour, and, upon complaint to the Equity, they were suspended.

Their suspension means that they cannot be employed in any production made by other than a member of the Producing Managers' Association, inasmuch as the Equity Shop is enforced in all independent productions. In the latter productions no Equity member would be permitted to work in the same cast with them.

"IRENE" RETURNING TO BROADWAY

"Irene," the James Montgomery, Tierney and McCarthy musical comedy which ran seventy-nine weeks, beginning Thanksgiving week of 1919, at the Vanderbilt Theatre, will make its New York reappearance for the summer run at the Jolson Theatre, beginning April 2, when it follows the Moscow Art Theatre players there. Dale Winter, widow of Jim Colisimo, the Chicago cabaret owner, who was mysteriously murdered in his resort several years ago, will play the title role. Miss Winter played this role with the Chicago company after the death of Colisimo.

JESSEL SHOW AT THE PREMIER

Davidow and Le Maire booked George Jessel and his "Troubles of 1922" into the Premier Theatre, a new house in the Brownsville section of Brooklyn, for the period extending from Monday to Friday of this week. This house is booked by Jack Linder, an independent agent, and has been declared opposition by the Loew Vaudeville Circuit due to its proximity to the Warwick and Palace theatres, which are owned and operated by Marcus Loew.

"BRISTOL GLASS" FOR CHICAGO

CHICAGO, March 24.—Booth Tarkington and Harry Leon Wilson's comedy, "Bristol Glass," will come to the Blackstone for its first important showing April 8 and rehearsals are now under way in New York. The company includes Gregory Kelley and Ruth Gordon, who were in Tarkington's "Seventeen"; Frank McGlynn, John W. Ransome and Frank McGlynn, Jr.

PHILA. SHOW SLUMP CONTINUES

PHILADELPHIA, March 26.—The Lenten depression continues here with current attractions slightly bettering meagre takings.

"Cinders," and Jolson in "Bombo," departed last Saturday night, taking a good share of Quaker money with them on their limited runs. "The Music Box Revue" is the sole survivor of the money-getting class.

The current week finds the Shubert dark and but one new change in the local schedule. That is the entrance of "Captain Applejack," which came to the Garrick tonight. The piece is a travesty melodrama which has found favor in several metropolitan cities.

Alla Nazimova will wind up her run in "Dagmar" at the end of the week at the Broad, with "The Mountebank" to follow in next Monday. Another departure scheduled for Saturday will be the "Music Box Revue," which will vacate the Forrest to make way for the annual production of the Mask and Wig of the University of Pennsylvania, who have leased the house for the week for "Here's How," their thirty-fifth annual production.

"Blossom Time" is in its last two weeks at the Lyric, while "Passions for Men" will vacate the Walnut this week to make way for a repeat engagement of "The Monster." "The Cat and the Canary" continues on its merry way at the Adelphi.

AFFILIATED FURNITURE SOLD

The entire office furnishings of the Affiliated Theatres Corporation, occupying the entire fourth floor of the Robertson-Cole Building at Seventh avenue and Forty-eighth street, were sold at public auction last Friday afternoon to satisfy a judgment obtained against the corporation by the Eldredge Company, show printers, for $1,500. The sale netted $2,100, the entire lot having been purchased by Frank Gerstein, of the Shubert office. The remainder of the money over the judgment claim will go towards satisfying other outstanding debts of the corporation.

The final chapter of the Affiliated Circuit will be written Saturday, March 31, when the lease will expire on their offices. The corporation was formed to route and supervise the unit shows produced by Shuberts and others.

THEATRE MANAGERS INDICTED

The crusade against Sunday performances in Nassau County, inaugurated several months ago by local ministers and backed by District Attorney Weeks, resulted in four more of the theatre men being indicted last week by the Nassau Grand Jury.

Several weeks ago Major Robert Rassmussen, of the Freeport Theatre, was indicted. Those indicted last week are Edgar P. Somoni, also of the Freeport Theatre; Salvatore Calderone, manager of the Hudson Theatre, Hempstead; G. J. Pittione, named as proprietor of the same theatre, and Harry Stern, of the Strand Theatre, Rockville Center. All four are charged with giving illegal vaudeville performances on Sunday.

MUSICAL SHOWS IN BALTIMORE

BALTIMORE, March 26.—"Molly Darling," the musical show with Jack Donahue and Mary Milburn featured in the cast, opened for the week at Ford's tonight. The musical show will have things pretty much its own way, being the strongest attraction booked in for Holy Week.

Next week, however, Al Jolson in "Bombo" and "The Music Box Revue" will be pitted against each other and will serve to somewhat enliven activities here. "The Music Box Revue" will come to Ford's, while Jolson will settle down at the Auditorium.

LONG SERVICE WITH STONE

Fred Stone has had three men associated with him for a length of time that sets a new record for show business. His manager, Arthur Houghton, has been with Stone for twelve seasons. William Kerschell, his secretary, has been with him for eighteen years, while Charles Mast, his stage manager, has twenty years of association with Stone to his credit.

FOUR BROADWAY THEATRES DARK INDICATE SEASON'S EARLY END

Dullest Week of Season Will Have but Two New Shows to Compete for Floating Patronage—April to See Flood of Plays Leaving for Road and Storehouse

Holy Week this year finds four prominent Broadway theatres dark and at the same time indicates that there will be a wholesale exodus of attractions from show houses on the Rialto during the month of April.

The theatres whose electric signs fail to light this week are the Empire, where Henry Miller ended his engagement in "Pasteur" suddenly last Saturday night; the Vanderbilt, from which Laurette Taylor withdrew that same evening with "Humoresque"; the Ritz, where Oliver Morosco concluded the engagement of Emily Stevens in "A Sporting Thing to Do," also that evening, and the National, which closed its doors on March 17 with the removal of "Why Not" from that house to its former home in the Equity Forty-eighth Street Theatre. There was another house which went dark Saturday night, the Morosco, with Florence Reed leaving there with "Hail and Farewell," but that house only remained dark until Tuesday, when Thomas Fallon's play, "The Wasp," opened.

Monday brought one play to face the "horrors" of Holy Week business, when "Sandro Botticelli," a play by Mercedes de Acosta, with Basil Sydney and Eva Le Gallienne in the principal roles, opened at the Provincetown Theatre.

On Saturday William A. Brady will present Arthur Wing Pinero's play, "The Enchanted Cottage," at the Ritz Theatre, according to present plans. The opening date of this play has been juggled so many times between Saturday and Easter Monday that it is quite likely that the attraction may not open until that evening, when it will have an abundance of opposition to face.

Next Monday night will bring at least five new attractions to the White Way theatres. Edward Royce's new musical offering, "Cinders," appears foremost among those announced for that evening, as it will be the initial attraction in the Dresden Theatre, which was recently completed on the roof of the New Amsterdam Theatre. Next in line of importance that evening will be the reappearance in America of Cyril Maude in "If Winter Comes" at the Gaiety. This attraction will replace "Loyalties," which will be moved to Chicago on the preceding Saturday by Charles B. Dillingham. Also on Monday night "Elsie," a musical offering, which was produced in Chicago early this season, will have its first New York showing at the Vanderbilt Theatre. A third musical offering that will be submitted that night will be a reappearance of "Irene" at the Jolson. This attraction, which opened at the Vanderbilt Theatre in November, 1919, will be kept at the Jolson for an indefinite period. The Shuberts have made arrangements with the owners of the show to distribute "two for one" tickets and have the tickets on sale at the cut-rate shop. They figure that in this way those who had not an opportunity to see the show at "cut rates" will keep the theatre taxed to its capacity for a considerable period. The other opening that takes place that evening will be Lowell Sherman in "Morphia." This attraction will replace "The Masked Woman," which leased the Eltinge on Saturday night for a short road tour. "Morphia" has been presented at this house on the off matinee days and A. H. Woods felt with the interest manifested by the public in this attraction, that it should become a regular house offering.

On Tuesday, at the Earl Carroll Theatre, "Up Town West" will inaugurate a series of special matinees and that same evening, providing the courts do not interfere, "The Exile," a play by Sidney Toler, with Eleanore Painter, and Jose Ruben will replace "The Last Warning" at the Klaw Theatre. In case the courts enjoin the management of the theatre from presenting "The Exile," this attraction will have to seek another theatre. While, on the other hand, should "The Last Warning" be compelled to vacate the house, it will probably be moved to the National, for which no attraction has been announced as yet.

It was announced that Mrs. Fiske would make her metropolitan debut in "The Dice of Gods" next week. Prior to the presentation of "Barnum Was Right," Harry Frazee, owner of the Fiske show and of the Frazee Theatre, where "Barnum Was Right" is playing, figured on placing "The Dice of Gods" there. But, due to the fact of the success of "Barnum," will have to get another house for Mrs. Fiske. It is quite likely that Frazee will get a theatre in Forty-eighth street for the Fiske attraction, in which event there will be six instead of five openings on Monday night.

Of the attractions that are now appearing at the Broadway theatres indications point to eighteen of them making their departure during April. These include "Better Times," which is in its last two weeks at the Hippodrome; "Chauve-Souris," which has been running at the Century Roof since February 4 of last year; Ethel Barrymore in "The Laughing Lady," which got its start at the Longacre on February 12; "Up She Goes," which William A. Brady brought to the Playhouse on November 6, 1922; "Why Not," which has been juggled between the Equity Forty-eighth Street Theatre and the National since Christmas Day, which leaves the Equity Forty-eighth Street house on April 7; "Liza," which opened at Daly's Sixty-third Street Theatre on November 14, 1922, and recently was moved to the Nora Bayes Theatre; "Lady Butterfly," which got its start at the Globe on January 22 and moved to the Astor Theatre last week; Jane Cowl in "Romeo and Juliet," which opened at the Henry Miller Theatre on January 24; "Peer Gynt," the Theatre Guild offering, which started at the Garrick Theatre on February 5 and which moved early this month to the Shubert Theatre; H. B. Warner in "You and I," which opened at the Belmont on February 19; "Anything Might Happen," which opened at the Comedy Theatre on February 20; "Papa Joe," which opened at the Princess Theatre on February 26, unless it finds a larger house on upper Broadway to continue its run; "Roger Bloomer," which did not "bloom" when it opened at the Equity Forty-eighth Street Theatre on March 2, and was immediately transferred to the Greenwich Village Theatre; "The Love Habit" at the Bijou, which got its start there on March 14; Lionel Atwill in "The Comedian," which started at the Lyceum on March 13; "The Love Set," which was presented at the Punch and Judy on March 19; "The Guilty One," with Pauline Fredericks, which opened at the Selwyn on March 20 and which leaves there on April 14, and "The God of Vengeance," which got its start at the Provincetown Theatre December 20, moved to the Greenwich Village Theatre and then to the Apollo, which it will leave late in April.

Brooklyn has one theatre—the Montauk—closed this week while the Majestic and Shubert-Teller are each playing a George M. Gatts attraction by the same author—Florence Edna May. The Majestic is playing "The Unloved Wife," while the other house has "The Unfaithful Husband." The Montauk will reopen next Monday with Fiske O'Hara in "The Heart of Paddy Whack."

"MR. BLIMP" CLOSES

CHICAGO, March 26.—"Mr. Blimp" closed for the season at the Olympic Theatre on Saturday night. It was originally intended to take the show to New York, but that plan has been deferred until September.

ANOTHER DROP FOR CHGO. SHOWS

CHICAGO, March 24.—Business at the local theatres has taken another drop. This week is way below last, which is playing havoc with production that should have a fair run, at least. Even "Sally" is way below last week's receipts. George White's "Scandals" at the Illinois is an exception. Of course, it is booked for only four weeks, and should draw well during its stay. It could remain eight weeks and play to good business. "Peter Weston," Frank Keenan's success, is doing very well at the Harris, but is behind last week's receipts at that.

Only the opening is promised for next week. Thurston, the magician, comes to the Olympic, following a very poor run of Herbert Corthell in "Mr. Blimp."

The Great Northern will reopen next week with the members of the Moscow Art Theatre for a three weeks' engagement at this playhouse.

Easter will see changes in at least four offerings now on the boards. Julia Sanderson in "Tangerine" will move into the Garrick next Sunday, re-establishing this house as a home of musical productions. The Garrick for the past season has played Shubert vaudeville. On April 2 "Loyalties" will replace Ina Claire, who has had a successful run at the Powers, extending her engagement two weeks more because of popular demand.

On April 2, Bernard and Carr, in "Partners Again," will leave the Selwyn to make room for Olga Petrova, who will appear in her own play, entitled "Hurricane."

Other shows remaining for the present are: "The Cat and the Canary" at the La Salle; "For All of Us" at the Studebaker, which is going into its nineteenth week; "The Last Warning" at the Blackstone; "The Rear Car" with Taylor Holmes, another, but different, mystery play, at the Cort; "Two Fellows and a Girl" at Cohan's Grand; "Blossom Time" at the Apollo; "The Crooked Square," with Constance Binney, at the Princess; "Up the Ladder," a splendid bit of entertainment with a capital cast, at the Playhouse, and the new Woods piece, "Light Wines and Beer," at the Woods.

REWRITING "THE WHEEL"

Winchell Smith is busily engaged in in rewriting "The Wheel," a drama produced by John L. Golden two years ago at the Gaiety Theatre. The play will be retitled with the locale changed to Monte Carlo. It will be produced by Golden early in August.

JACK CONROY and MARY BAKER

The Vamp and the Perfect Fool
People of a very few words,
But what we say is good.
Oh, yes—Oh, yes—Oh, yes.
Direction—Al Striker.
Playing B. F. Keith Vaudeville.

SALARY CUT FOR "BUTTERFLY"

A proposed cut in salaries of the principals appearing in Oliver Morosco's musical production, "Lady Butterfly," which shifted from the Globe to the Astor, bids fair to disrupt the ranks of that cast, which, if it remains, will have practically an entirely new cast within a fortnight.

The first intimation of a cut took place two weeks ago when the management asked Marjorie Gateson to acquiesce to a twenty-five per cent reduction. Miss Gateson couldn't see the proposition and subsequently filed her notice. She has since been replaced in the cast by Jane Carroll. Johnny Dooley, the featured comedian, has been out of the cast for more than a week, said to be due to illness. But according to the stories going the rounds, prior to being stricken down, Dooley saw a cut in the offing. Another has it that Dooley had practically discarded any idea of following the libretto and this precipitated a breach between the comedian and the Morosco office. Florenz Ames returned to the role for one performance. The role had been played up until last Saturday by an understudy, who was supplanted by Gus Shy. The latter's entrance more or less substantiates the rumor that Dooley will not return to the piece.

Mabel Withee, who is credited with receiving a salary of $450, was asked to take a $300 cut. Three other members were also notified that their salaries would have to be readjusted, the reductions ranging from fifty to one hundred and fifty per cent. Miss Withee promptly gave her notice.

The cuts have been made possible since the majority of the cast have been operating on a two-week clause contract, and none having been signed for the run of the play.

A readjustment of operating expenses were inevitable when the piece moved to the Astor. In addition to playing this house at a lower top, they adopted the "two-for-one" selling policy for the shift. Last Tuesday night the show went into the cut-rates.

The operating expenses of the show, including rental guarantee and salaries, is said to be in the neighborhood of $13,000 weekly. Should they do capacity with cut-rates the show would do well to scale $12,000. This would give the show a setback of $1,000 or more weekly, without paying off anything on the production investment, which is given as being beyond $100,000.

ARRESTED FOR BEATING PARTNER

GREENVILLE, S. C., March 26.— Saxi Holsworth, saxophone soloist and conductor of the "Harmony Hounds," a jazz band appearing with Vera Burt in vaudeville, was taken to the police station and required to post bonds on a charge of disorderly conduct.

Holsworth was charged with beating Vera Burt, and is alleged to have left his room on the second floor of the Ottaray Hotel and went to the woman on the fifth floor and gave her a beating. He told the officers that he was displeased at her conduct and became enraged. Police officers reported that when they reached the hotel, Miss Burt was found in an almost unconscious condition.

FOKINE WINS SHUBERT SUIT

Michael Fokine won his suit against J. J. Shubert before Justice Walsh in the City Court last week, the jury giving Fokine a verdict for $1,950.

Fokine sued Shubert for breach of contract, alleging that Shubert had engaged him to stage the ballet in "The Rose of Stamboul," for which Fokine was to receive $2,000. Fokine claimed that Shubert discharged him without justifiable cause while the rehearsals were in progress and brought suit for breach of contract.

WHITE'S "SCANDALS" CLOSING

George White's "Scandals" will wind up its season on tour this week. White will proceed to New York and will immediately set the machinery in motion for a new edition of the "Scandals" series, due to open here some time in June. Among those tentatively engaged for the new version are Gallagher and Shean, who are now appearing in "Ziegfeld Follies."

AMUSEMENT STOCKS SLUMP IN WEEK MARKED BY FEW SALES

Famous-Players at 86¼, Loew's at 19¼, and Orpheum at 18 Indicate Slump in Market—Goldwyn, Recently Active, Drops 6⅜

During the week just past the entire list of amusement securities declined from ⅛ to a full point, the movement continuing on Monday of this week. It is impossible to find the reason for the decline in each particular stock. To say that one declined because of a saturation point having been reached, another because a small dividend is anticipated, a third because building operations are planned and the fourth out of sympathy, savors very much of guessing. Of course, in dealing with the stock market, some element of guessing is always necessary. On the other hand, when the entire market undergoes a reaction, the boom of preceding weeks being checked and a more or less pronounced reaction setting on, it is safe to ascribe the action of any one group of securities to the general market trend and let it go at that.

For a time during the past few weeks it looked as if a bull movement was under way. Increased sales over a corresponding period last year indicated increased speculation, and the amusement securities rose with the rest. In some instances the amusement securities were genuinely affected by inside events. During the last week it was rumored that the Federal Reserve System was about to advance the re-discount rate and thus check speculation, and, as a result, prices declined, the amusement stocks along with the rest.

Famous Players, during the week went from 87¾, at which point it opened, to 88⅝ and from there receded, closing the week at 87½, or ¼ off for the week with 17,700 shares sold. On Monday of this week a much more defined setback set in, the stock opening off ¼ and closing at 86¼, which is 1¼ points off. During the day 1,900 shares changed hands. This is a big decline for one day's trading and it was the largest suffered by any of the amusement securities.

Goldwyn, which had started to recede from its wave of activity the week before, continued to settle down last week. Opening at 6¾ it went to 7¼ and then slid to 6⅝, where it closed, ⅛ off for the week with 11,200 shares changing hands. On Monday of this week the stock opened at 6⅝ and closed at 6⅜, losing ¼ on the day with 700 shares traded.

Loew's, which had been fairly active the week before, continued to show activity. Opening at 20¼ it at one time reached 21, only to slide back and close at 19⅝, ⅝ off for the week with 30,100 shares dealt in. On Monday of this week the stock closed at 19¼, a further loss of ⅜. In spite of the loss the stock showed signs of strength as at one time during the day it rose to 20 and 1,700 shares were sold.

Orpheum suffered the biggest loss during the week, but this was probably due more to the fact that buyers were scarce than because of any adverse reports. Even at that the stock declined only a point. It opened at 19½ and closed at 18½, with 3,900 shares on the exchange. On Monday of this week the fall continued, the issue opening off ¼ and closing at 18, or ½ off for the day. Only 200 shares were sold.

PERFORMERS IN FIRE FATALITY

Five members of the theatrical profession, four women and a man, were listed among the casualties in the fire that menaced the apartment house at No. 322 West Fifty-seventh street last Monday afternoon, in which four perished and seven others were seriously injured.

Among the women were Mrs. Margaret Sitzler, 65; Miss Emily Sitzler, 33, both of whom perished in the flames, and Miss Margaret Sitzler, 19, who was seriously burned and is being treated at Bellevue. The Sitzlers were known on the stage under the name of Lee. Margaret, the younger sister, has appeared in the road company of "The Gold Diggers" and had recently concluded a stock engagement in Pittsfield, Mass. The mother, who resided in Baltimore, had been here on a visit with her daughters.

The injured man is David Miller, an acrobat, who sustained fractures of both legs when he fell from a rear wall while clinging to telephone wires. Anna Fries, an exhibition roller skater, was also injured in a similar jump.

Although many theatrical folk have apartments in the fire-swept building, most of them were out at the time of the fire.

"HIS MAJESTY'S" DARK

MONTREAL, March 26.—A famine of legitimate shows seems to have hit here. His Majesty's Theatre, the house which has been given over to touring attractions, will be dark for the next three weeks and possibly longer, due to the inability to secure legitimate entertainment. This condition seems hardly possible. The city has a population of more than one million.

MUSIC BOX REVUE SAILING

"The Music Box Revue" at the conclusion of their engagement in Baltimore at the end of April will sail from that port early in May for England. All of the principals of the company with the exception of Willie Collier and Florence Moore will be sent abroad. Sixteen chorus girls will also be taken.

SHANLEY'S BANKRUPT

Shanley's, for years noted as one of Broadway's famous restaurants and night places and known from coast to coast, is the latest of Broadway's gay places to be sacrificed to prohibition. The restaurant went into bankruptcy early this week.

The Shanley Company, the name under which the restaurant and cabaret were run, filed a voluntary petition in bankruptcy in the name of its president, Thomas J. Shanley, one of the brothers who made the name well known among the restaurateurs of the city. In the schedule filed in the United States District Court $186,858 of its liabilities were listed. Among them was a claim for $68,369 due the Government for income and cabaret tax.

"CLEAN TOWN" TO START AGAIN

Richard Herndon is said to be grooming "A Clean Town" for reproduction here. This piece, which is by the Nugents, who collaborated on "Kempy," was tried out early in the season, was lacking in spots and was hauled in. The play has since been revised and Herndon is anxious to give it another trial.

Herndon is also said to be concerned in a metropolitan production of "Alias Mrs. Pepp," of which Marie Cahill is the star and which has played several weeks out of town as a road attraction. Herndon is rounding up a metropolitan cast to support Miss Cahill.

"SUN SHOWERS" TO TRY AGAIN

"Sun Showers," the musical show which "flopped" at the Astor two weeks ago, $40,000 to the bad, will not repose in the storehouse permanently after all. Lew Cantor, the producer, and others who had dug deep for the production, have annexed additional capital and seem sanguine over its possibilities as a road attraction.

The piece will be recast and will make a fresh start at either the Shubert or Lyric Theatres, Philadelphia, on Monday, April 2. Harry Delf, who wrote the piece and who is also said to have dropped part of the money in it, will continue as the featured comedian.

"LIGHT WINES" WELL RECEIVED

CHICAGO, March 26.—"Light Wines and Beer," the Aaron Hoffman comedy which opened here last week, seems destined for a long run, if the reception accorded it by the first night audience is any criterion. Like most plays dealing with the prohibition question, the piece is argumentative, advocating light wines and beers as a compromise between the saloon and total abstinence.

Rudolph Zimmer and Nick Schloss are partners in a saloon before the Eighteenth Amendment. The first act takes place in this saloon, which is an exact replica of these houses of refuge as most people remember them. Schloss has recently heard Billy Sunday and gets the "dry" bug, trying to convert the customers to swear off. Zimmer fights with him and Schloss finally sells out. The curtain is lowered between this scene and the next to denote the passing of four years, the second scene being the night the Eighteenth Amendment becomes effective. Zimmer puts out the light and retires from business, attended by mournful ceremonies by the guests.

The second act finds Zimmer a wealthy bootlegger and Schloss an amateur hoochhound, trying to uncover Zimmer's store. Zimmer's daughter is being courted by an official of the Anti-saloon League, but is in love with Nick's son. Nick's son returns from Canada in time to get caught in a raid by Federal officers, but it turns out all right, as the raid proves to have been made by fake officers, acting for a former bartender who wanted to steal Zimmer's stuff. Schloss has become disgusted with prohibition and has joined forces with Zimmer in favor of light wines and beer, while their offspring get married and complete the reconciliation. Zimmer stops selling his hooch and keeps it for home consumption.

At present the play runs a little too long and the last act is much too long, the audience keeping away ahead of the slowly unraveling plot, Cawthorn, as Rudy Zimmer, and George Bickel, as Nick Schloss, play their parts well, and Cecil Yapp, Mathilde Cottrelly and Marcia Byron also do excellent work.

MOVE TO CLOSE TROCADERO

CHICAGO, March 24.—State's Attorney Robert E. Crowe yesterday filed a bill for an injunction in the Circuit Court to restrain Joseph B. Harkin, proprietor of the Trocadero Theatre, 518 South State street, for maintaining and keeping the premises.

He alleges that the theatre is a disorderly house, in which women solicit patronage and in which obscene performances are staged.

RICHARD W. PASCOE

Mid-West lyric writer of note. Writer of "That Tumble-down Shack in Athlone" and "Little Town In The Ould County Down" who has a good year ahead of him with: "Faded Love Letters," Roat Co., and "Holding Hands," issued by same firm.
"Over The Radiophone" (Please Let Me Talk To My Mammy) with Remick,—"I'll Remember," beautiful fox-trot, with Fisher, Inc., and the new Western waltz hit: "Slumbering"—Chamberlain Music Co., Detroit. The latter firm also publish Pascoe's "Dreamy Chinee," "Carolina Nights," "Down In the Old Apple Orchard," with "Slumbering," the leader of their catalogue.

NOVEL POINT IN "WARNING" CASE

Supreme Court Justice Mullan today (Wednesday) will rule on the future destinies of "The Last Warning" and "The Exile," in an injunction proceeding brought by Mindlin and Goldreyer, owners of the first mentioned attraction, to restrain Marc Klaw, Joseph Klaw and the management of the Klaw Theatre from permitting the latter attraction opening in the theatre on April 3, according to the terms of a contract which was made between the Klaw management and the owners of "The Exile."

A two weeks' notice to vacate the Klaw theatre was given "The Last Warning" management by the Klaws March 19, on the contention that the attraction had fallen below a $7,000 stop limit the preceding week. According to the terms of the contract made last October when "The Last Warning" scored a success at the Klaw, the show was to guarantee the theatre $2,500 a week for its share of the gross. That the stop limit up to and including December 17 was to be $8,000 a week and after that time would be $7,000 a week.

On March 17, after the matinee, the management of the company, seeing that their gross might not exceed the stop limit had two employees purchase $394 seats for the night performance from the box office. These tickets were sold to them while Joseph Klaw was in the box office without protest and that night, when the final count-up took place the show had totaled $7,201 on the week, passing the stop limit. After the countup Mr. Klaw informed Charles Mulligan, the company manager, that the tickets were not bought in good faith by regular purchasers, and therefore, the amount would be stricken from the gross. Mulligan protested and was paid his full share of the $7,201 gross for the company.

Early Sunday morning the Klaws signed a contract with the management of "The Exile," whereby that attraction guaranteed the theatre $3,500 for its share of the gross and on Monday Mindlin and Goldreyer were given the two weeks' notice of closing.

In the injunction proceedings argued by D. L. and J. J. Podell for Mindlin and Goldreyer, it was contended regardless as to the source for which the tickets were purchased, as long as the theatre sold them that the receipts were bona fide and the theatre owners had no right to eject the attraction. Affidavits from numerous producers and managers were offered on behalf of the producers of the attraction. Arthur C. Aiston submitted an affidavit in which he stated that at the suggestion of the manager of the Crescent Theatre, New Orleans, a theatre owned by Klaw and Erlanger twenty years ago, he bought a certain amount of seats to allow him to get the advantage of a sliding scale of terms through which he profited. He said the manager informed him that Mr. Erlanger, of that firm, had instructed him to allow road managers to buy to reach a certain average by which they might benefit. Aiston also cited another increase where a manager refused to allow him to buy so that the receipts would reach a certain mark, and when he took up the matter with Mr. Erlanger the manager was instructed to give Aiston his share, according to the sliding scale, through which he would have benefited in case he were permitted to buy.

Ex-Judge Dittenhofer, who represented the Klaws, argued that the sale should not have been permitted, as it was not in good faith as the show owners wanted to take advantage of a technicality. He also argued that the show management, after purchasing the tickets, had no right to place them in the Le Blang cut-rate agency for disposal at a price below the box-office price.

D. L. Powell, in return, stated that as long as the tickets were not disposed of to undesirable persons the show management, after purchasing, had a right to dispose of the tickets as they saw fit, even if they wanted to get rid of them at a loss, as long as they were not sold above the printed price on the face of the ticket.

Following this argument Justice Mullan instructed the attorneys to submit briefs and that he would render a decision (Wednesday) today.

BANKRUPTCY HAS BROKEN HERK, UNIT HEAD, IN PURSE AND SPIRIT

Final Crash Comes When Three Small Creditors Throw Him Into Bankruptcy Court—Herk Welcomes Press Men for First Time to Tell His Side of Failure

The climax of the failure of the Shubert unit circuit, parented by the Affiliated Theatres Corporation and godfathered by Isidor H. Herk, was written last week when an involuntary petition in bankruptcy was filed in the United States District Court against Herk and E. Thomas Beatty, as individuals and partners, by H. Mahieu & Co., theatrical costumers; Nat Lewis, Broadway haberdasher, and Meyer Harris. The first two claims are for costumes and lingerie with which they outfitted the Herk and Beatty units that had been operating on the Affiliated Circuit, while the additional claim is said to be for electrical effects supplied to the shows. Although the aggregate amount of the petitioners is given at $3,134, the liabilities of the bankrupts are said to total $40,000, with assets given at $2,000. Richard O. Smith was appointed receiver.

The unit circuit, the idea of which originated with Herk, who later won the confidence and support of Lee Shubert, will go down in the annals of theatrical history as "a prize flop." At the outset the circuit rode in with much trumpet and fanfare. It announced thirty theatres and thirty attractions. Without the slightest degree of modesty Herk simulated a czar of theatredom and if one were to take the press statements seriously, the new high priest of the newer Affiliated Theatres Corporation was going to revolutionize show business and capture all the vaudeville business in the universe and undoubtedly supplant those who had been identified with vaudeville for more than a third of a century. In those days King Herk was soaring to such a plane that he could not be annoyed with interviewing such plebeian humans as news gatherers. To be frank, it was hard to get to the King. But like all dethroned monarchs, he was more than pleased to receive the gentlemen of the press when the crash came and issue a long statement gauged to build him up as the great little fellow he believes he is and perchance make him appear as a misguided philanthropist, who had sacrificed his all on the altar of friendship, only to find that those he had befriended were now exacting their "pound of flesh."

The statement undoubtedly painted a roseate picture of Isadore, the philanthropist, going among his former associates in the burlesque game and scattering his wealth among them to produce shows for the ill-fated circuit. Anyone who read his side of it could not escape a heart-pang for him. But upon checking up on some of the salient points of the story, one finds that most of it is a figment of a nervous imagination, to put it charitably, upon the part of an impresario who tried to eat a whole pie with a single bite. His philanthropic acts were directed in a few directed in a few directions, but they were not entirely of free will but rather in an eleventh hour to live up to conditions upon which he had sold the unit idea to Lee Shubert.

Herk had previously been connected in the burlesque field. He bore an enviable record and was well liked by everybody. When he told Shubert that he could swing the burlesque producers over to the unit circuit and have them produce the shows and agree to kick in a $50 booking fee to the Affiliated, Shubert knew he stood well with the burlesque men and naturally accepted the proposition. The revenue from the routing of the thirty shows would have meant a weekly intake of $1,500 for the routing organization in addition to a like sum to be derived from the theatres of the circuit. Also it would eliminate the necessity of the Shuberts to gamble on productions with which to keep the theatres open. Herk broached the idea to a number of the burlesque men and they rushed in. In one or two instances, veteran producers made Herk outfit their shows. It is possibly these few isolated cases that prompted his statement, the gist of which would lead one to concur that he had been sacrificed upon the altar of friendship.

But as a matter of fact, while Herk claims to have lost $100,000 in all in the venture, it is but a small percentage in comparison to the $1,500,000 which had been dropped in "the flop" by other producers. Herk claims that he has lost his all in the venture and refers to the Salvation Army slogan, "A man may be down, but he's never out." He plans to stage a comeback and he has our sincere good wish that he will be successful in so doing.

Undoubtedly the bankruptcy proceedings has been a terrible blow to Herk. Although never rated as tremendously wealthy he rated high on credit. His past record of twenty years in show business credited him with being good pay. Consequently he could get money in quarters that would not be quite as simple for others. That he should be subjected at this late day to the ignominous position of a bankrupt has left him worried. He had hoped to forestall the bangruptcy proceedings and would have undoubtedly made good his obligations, as his past record would indicate, but a few of the creditors grew intolerant and pressed the matter to court. Newspaper men who had been slighted by Herk did not hesitate to encourage the bankruptcy idea.

Herk had been approached to assume the post of general manager with the Syndi-

(*Continued on page 30*)

BIG BOOST IN EQUITY DUET

The Actors' Equity Association, through its council, has announced that the initiation fee will be tilted from $5, the prevalent entrance fee, to $25 on May 1, 1923. The new fee will affect only those who specialize in legitimate and musical comedy attractions. Those playing in reps, tents, tabs and boats will be admitted to the organization on a $10 initiation fee. The dues in all branches will remain the same, which is $9 semi-annually, excepting those working in tabloids. The dues for these members will remain at $6 semi-annually until Equity establishes a standard contract covering the players in this branch of the show business.

AMY LESLIE GOING TO COAST

CHICAGO, March 24.—A farewell dinner was given Amy Leslie at the Iron Lantern tea room Tuesday night by a group of theatrical friends, including Taylor Holmes, Bruce McRae, Allan Dinehart, Emma Carus, Walter Leopold and Mollie Morris, who assumes Miss Leslie's duties on the *Daily News* after being her assistant for ten years. Miss Leslie is going to California for an indefinite period, and it is announced that she is "gravely ill."

"DICE" OPENING POSTPONED

Unable to get a theatre to present Mrs. Fiske in "The Dice of the Gods" next week, Harry Frazee, producer of the show, announced on Monday that he has deferred the opening until the week of April 9, when he anticipates getting a Broadway house.

HENRY MILLER GOING TO COAST

Henry Miller, who closed on Saturday in the play "Pasteur," is going to San Francisco this summer, where he will introduce several new plays at the Columbia Theatre. Blanche Bates and Ruth Chatterton will appear with him.

EDDIE & GRAYCE

KLASSY KREOLE KIDS — EASTER GREETINGS

"THE MOUNTEBANK" SCORES

STAMFORD, Conn., March 26.—"The Mountebank," a play in four acts, by W. L. Locke and Ernest Denny, founded on the Locke novel of the same name, opened at the Stamford Theatre Friday evening, with Norman Trevor heading an adequate cast. The comedy gives promise of attaining the popularity of the novel, which has run into many editions since its original publication.

The story of the play concerns an Englishman doing a variety turn in Paris at the beginning of the war. In one of the scenes he is shown in his dressing room, back stage, with his dog, who takes part in the act. The animal is killed during the act, and subsequently he takes a Frenchwoman into the act with him, until two years later, when he enlists in the British army in London and attains the rank of Brigadier-General before the fighting is over. After the war he is seen as one of the heroes and a guest at a formal occasion.

Later he applies for a permanent place in the English army, but fails to make those in the war office believe that he ought to get such a place. Then he returns to vaudeville and the music halls, but finds it hard to adjust himself again to that life, after having been a General. Toward the end of the play his friend steals his girl from him, which enables him to marry Lady Auriel Dayne, who has sought him in Paris, when he was asked to help a young man somewhat wayward.

Mr. Trevor played his part with his accustomed finish and style. Miss Gabrielle Ravine was unusually clever and delightful as Elodie, and Miss Copper and Norah Swineburne shone a little more than the average members of the cast.

The entire performance was well staged and admirably done in true comedy tempo. From all appearances the piece is a hit show.

BIG COAST CIRCUIT SOLD

What is considered to be the largest theatrical deal that has been accomplished in California in recent years was consumated in San Francisco last week when Superior Judge E. P. Shortall gave legal sanction to the transfer of ninety per cent of the stock of the Turner and Dahnken Theatrical Circuit to the West Coast Theatres, Inc. The latter are said to have paid $1,675,000 for the newly acquired chain of theatres.

Application was made to Julge Shortall by an attorney representing Mrs. Hattie Turner, widow of James Turner, one of the founders of the circuit, and Mrs. Margaret C. Dahnken, wife of Fred Dahnken, the other founder, who was unable to appear in court.

Theatres in San Francisco, Oakland, Richmond, Berkley, San Jose, Sacramento, Stockton and Los Angeles change ownership by the deal. The houses mentioned have operated under a straight motion picture policy.

Among those listed in the purchasing company are Adolph Ramish, A. L. Gore and M. Gore, Sol Lesser and Joseph M. Schenck, all prominent in the motion picture realm.

Mrs. Turner appeared as the guardian of her five children. The money to go to the children was outlined in the application to the court as follows:

Miss Ruth Turner, $97,396.84; Miss Margaret Turner, $90,266.03; Miss Florian Turner, $90,266.03; James Turner, Jr., $90,266.03, and Miss Virginia Turner, $90,266.03.

Francis Dahnken, a son of Mr. and Mrs. Fred Dahnken, will get $207,198.35, and Miss Margaret Dahnken, his sister, will get $150,021.48. The remainder of the $1,675,000 goes to Mrs. Turner and Mr. and Mrs. Dahnken.

"LILY OF VALLEY" MUSICAL SHOW

"Lily of the Valley" is the title selected by Arthur Hammerstein for the new musical comedy which William Carey Duncan has provided him to star Hal. Skelly early in August. The musical score for the play was prepared by Herbert Stothart and Vincent Youmans.

VAUDEVILLE

SUMMER POLICY FOR ORPHEUM HOUSES

TO KEEP MOST HOUSES OPEN

A major portion of the theatres on the Orpheum Circuit which have been accustomed to being closed down for the summer season, will be kept open this year under a special policy for the warm months, instead of being dark as usual. This summer policy, which will be installed during the latter part of April and the early half of May, will consist of five acts and a motion picture, giving three performances a day for a full week stand. Most of the houses in which this policy will be installed, play the regulation big time two-a-day, week-stand policy, with eight acts and no feature film.

Thus far Milwaukee, Minneapolis, Kansas City and St. Paul have been definitely selected to stay open with the new summer policy. These houses have always been closed during the summer. The Palace, Chicago, which discontinues its vaudeville policy for the summer, and houses a musical comedy during that time, will also be kept running through the warm weather with a vaudeville policy. Whether a summer policy will be installed here, or the present big time standard maintained, has not been definitely decided.

Those houses which have been definitely set for being closed during the summer are those in Sacramento and Fresno, making a split week; the Northwestern houses, from Winnipeg to Portland, which includes Vancouver and Seattle, and Memphis and New Orleans.

The fate of the other houses is now being decided, with the chances of summer policies being maintained in all of them which haven't been kept open heretofore. A few seasons back this summer policy idea was tried in several of the houses and proved successful. The big houses in San Francisco and Los Angeles will continue as always, the one difference being that instead of playing two weeks in each of those cities, most acts will find that they will play four weeks in each city, the time being split up between the Orpheum and Golden Gate in 'Frisco, and the Orpheum and Hill Street in Los Angeles.

PREMIER THEATRE REOPENS

The Premier Theatre, Brooklyn, a 3,500-seat vaudeville and picture theatre, located at Sutter and Hinsdale avenue, was opened last Thursday night. The theatre was crowded by theatrical celebrities and public officials. The house is owned by Reder brothers, and is playing a split week policy of five acts and a feature picture. The opening bill booked by Jack Linder was composed of The Four Bards, Pardo and Archer, Mason, Keeler and Company, Klein Brothers and Frank Farnum's Revue.

BURNSIDE TO GIVE "CLOWN NIGHT"

R. H. Burnside, general manager of the New York Hippodrome, will present a "Clown Night" show at the National Vaudeville Artists' Club on Tuesday, April 3. A great many features of the current Hippodrome show, "Better Times," will be incorporated into the "Clown Night" performance.

POWERS' ELEPHANTS IN VAUDE.

Powers' Elephants, now appearing in the Hippodrome, will be seen in Keith vaudeville shortly. They are scheduled to appear on the bill at Keith's Palace Theatre during the week of April 16.

LOEW EMPLOYEES ORGANIZE

A meeting of the employes of Loew's, Inc., was held at Loew's State Theatre Building on Saturday afternoon for the purpose of organizing a social and benevolent organization amongst themselves. At this meeting, the foundation for the organization was laid, and the election of officers, the selection of a name for the organization, and the adoption of a constitution was held over until the next meeting, which will be held on April 10.

Dave Bloom, of the legal department of Loew's, was appointed to draw up the constitution. When the organization is completed, it is intended to hold benefits for sick members, abolishing all individual collections; appointment a committee to hear all complaints, and promote a spirit of good-fellowship and co-operation among the Loew employes by a series of social affairs.

NANCE O'NEIL CLOSES ACT

Nance O'Neil has shelved her vaudeville vehicle, "The Closed Door," after a week's showing at Proctor's, Mount Vernon, two weeks ago. The tryout performances were sufficient to convince Miss O'Neil that the piece was not suitable for vaudeville. Whether she will make another try at the two-a-day is problematical at this time, pending her acquisition of a suitable vehicle.

"The Closed Door" was an American adaptation of a former Grand Guignol thriller. It had a spritualistic slant woven into the plot.

"DORALDINA REVUE" GOING OUT

Jack Kearns, fight promoter and manager of Jack Dempsey, will launch the "Doraldina Revue" out of town, as soon as a tryout house can be acquired. The book and lyrics of the new show are by Harold Atteridge and the music by Harry Carroll. Sammy Lee staged the production. Besides Doraldina, dancer and picture star, others in the cast are Fred Ardath and company, Browne and Elaine, May and Hill, and the Two Redheads. Robert Roberts has been appointed musical director.

REVIVING "CHOIR REHEARSAL"

"The Choir Rehearsal," which originally served as a successful vaudeville vehicle for Sally Fisher, is being revived for its sixth season in vaudeville. The act has been routed for thirty-five weeks over the Keith and Poli circuits. Myra Tresca will have the former Sally Fisher rôle in the revival. The cast will also include May Ellison, John Ryan, Clayton Frye and Clifford Heckinger.

N. V. A. COMPLAINTS

Orren and Drew have filed complaint against the Michon Brothers, stating that the latter act is infringing on the bit which they do with a rooster, the only difference being that the Michons use a dog instead.

Mlle. Gladys is complaining against Mme. Agnes, alleging infringement on the billing of "The Girl with the Radio Mind."

LOEW SIGNS THE MOSCONIS

The Mosconi Brothers, Charles and Louis, with their brother Willie and sister Verna, have been engaged to appear in the Loew motion picture houses on the Coast, namely, Loew's in Los Angeles, and the Warfield in San Francisco. The act will open in San Francisco on May 5.

JOHN J. JONES TO MARRY

CHICAGO, March 26.—John J. Jones, eldest son of Aaron J. Jones, booking executive for Jones, Linick & Schaefer, will on Thursday of this week marry Miss Agatha Connett. The ceremony will be a quiet one, attended only by members of the families of bride and groom.

KEITH TO BOOK STANLEY TIME IN SEPT.

ADDS FOUR WEEKS TO BOOKS

The seven theatres in and around Philadephia, which are to be added to the Keith Vaudeville Exchange's booking department through the recent deal between E. F. Albee and Jules Mastbaum, president of the Stanley Company of America, will be booked from the Keith office beginning September, 1923. The houses are the Cross Keys, Allegany, Broadway, Globe and Alhambra in Philadelphia, and the Towles in Camden, New Jersey.

These houses are at present being booked by Sabloskey and McGurk, known as the Amalgamated Booking Offices. Harry Padden is general booking manager for this firm, and will undoubtedly handle the new time when it goes on the Keith books in September. In all probability, Sabloskey and McGurk, who are among the executives, and also the general managers of the Greater Philadelphia Amusement Corporation, which is the name of the Keith-Stanley combination, will bring their offices over to the Palace Theatre Building. In addition to these seven houses, the Grand Opera House is also included in the house, this theatre being controlled at present by the Keith Circuit. The eight houses play split week, and will add four more weeks to the Keith Circuit.

The new house, which is to be built by the combined Keith and Stanley forces in Philadelphia, is to be ready in 1924, the possibility being that it will open on Labor Day of that year. The booking of that house will be supervised by Harry Jordan, manager of the present big-time Keith house in Philadelphia, who also books that house.

FULL WEEKS IN CITY FOR HYDE

Alex Hyde and his orchestra opened for a ten weeks' engagement in New York at Loew's State Theatre on Monday, where they are playing a full week. The orchestra will play a full week in all the Loew city houses, the New York appearances completing a tour of forty weeks on the Loew Circuit. At the end of the tour, Hyde will have been paid the most money ever paid to one act by the Loew Circuit, because of the duration of the contract.

HEIGHTS "N. V. A. BALL" APRIL 6

The National Vaudeville Artists' "Ball" for Washington Heights will be held on April 6, at the Twenty-second Regiment Armory. Dan Burns, manager of Keith's Hamilton Theatre; Emil Groth, manager of Moss' Coliseum Theatre, and Jack Muldoon, manager of Fox's Audubon Theatre, are in charge of the event.

CINCINNATI TO STAY OPEN

Keith's Theatre in Cincinnati will not be closed for the summer this season, but will be kept open throughout the hot months. This will be the first season that this house will have been kept open during the warm weather. This decision was made by the Keith circuit, after finding that summer vaudeville has been successful in Pittsburgh and in Cleveland, where houses were formerly closed.

HARRY LINETSKA WITH STOKER

Harry Linetska, formerly assistant to George Gottlieb of the Orpheum Circuit, who has been free lancing for the past two years, is now associated with Floyd Stoker in the booking of vaudeville acts in the Keith Booking Exchange.

JUDGE KNOWS VAUDEVILLE

Supreme Court Judge May, in the Brooklyn Court, knows vaudeville and his knowledge became a part of the record of the case of Mrs. Amelia Schenck, wife of Joseph T. Schenck, of the vaudeville team of Van and Schenck, who is suing the actor for $500 expenses and $250 weekly alimony pending the trial of her suit for absolute divorce. The case came up for argument in Judge May's court last week. Mrs. Schenck alleges that her husband makes between $50,000 and $75,000 a year from his vaudeville act, phonograph and other royalties. The singer's counsel said that his client, the piano-playing tenor, never made more than $10,000 a year.

"You can't tell me that," said the Judge. "We all know that actors' salaries are sometimes exaggerated, but we also know that they receive much money. You and I, counselor, know that Van and Schenck are headliners."

Mrs. Schenck in her suit, names Lillian Broderick, vaudeville actress, as one of several women with whom Schenck was intimate last year. She asks for the $500 as expense money to bring witnesses from various cities. She asks no counsel fee, as she says that Schenck has agreed to pay her counsel fees, amounting to $2,500, and holds a note from him for that amount. She stated that she believes that the note will be paid. She said that her husband once told her that his annual salary was over $50,000 a year. At that point the defendant's counsel contradicted her, and the Judge let it be known that he knows something about vaudeville salaries.

Decision was reserved.

"MOVIE CONTESTS" IN HOUSES

A "Movie Star Identification Contest" is being held in four Moss and Keith theatres during the current week, namely, Moss' Regent, Coliseum and Franklin, and Keith's Hamilton. The contest consists of the flashing of screen stars' pictures on the silver sheet, without their names being given. The patrons are given ballots as they enter the theatre, and on these mark down, next to the number of the picture, whatever name they think is the star's. The patrons giving the largest number of correct answers are to be awarded prizes at the end of the week.

AMATEURS FOR "SCHOOL DAYS"

Still another angle on amateur revues is to be presented at B. S. Moss' Franklin Theatre during the week of April 9, in the form of a "School-Days" revue. The idea is that of James Forthingham, manager of the theatre. As usual, the cast will consist of local amateur talent, numbering about fifty people. The show will be presented along the lines of the old Gus Edwards' "School-Days" act, with a large chorus.

NEW BRIGHTON OPENS MAY 14

The New Brighton Theatre, Brighton Beach, owned and managed by George Robinson, will open on May 14, this year, which is a week earlier than the usual opening time. The house, which is booked by the Keith exchange, opened on May 22 last year. The early opening this years is done because of the fact that the new boardwalk at Coney Island will have its official opening on May 15.

OLGA COOK OPENS THURSDAY

Olga Cook will return to Keith vaudeville, after an absence of several years, the last two of which were spent as star of "Blossom Time." Miss Cook will do a single, and opens at Moss' Regent on Thursday, March 30.

ALBEE STOCK OPENS APRIL 16

The Albee Stock Company, at the Albee theatre, Providence, R. I., will begin their annual summer engagement on April 16.

VAUDEVILLE

PALACE

The Four Casting Stars, composed of a quartet who are equally good and capable of going through a routine with precision, opened the show with an exhibition that elicited gasps of horror from most of the womenfolk. The offering may easily take its place among the best of the return acts on the circuit.

"The Kentucky Girl," Martha Pryor, assisted by Bob Geraghty at the piano, offered an entertaining variety of songs in good voice. Her performance begins to lag when she is a little too stiff and picks up considerably when she shows more animation, which she did the greater part of the time. At least two real new numbers were introduced by Miss Pryor, "Louisville Lou" and "While You Were Making Believe."

Bits of dainty dance specialties, interspersed with a song or two came with the offering of "Little Emma Haig and Company," assisted by George Griffin. Miss Haig has greatly improved the act since it first opened a few weeks ago, and seems to thrive better in big time company than she does at the smaller houses.

An ever ready smile and a leaning toward comedy touches makes her work more intimate and better, of course. The "company" in the person of a girl pianist, Mr. Griffin, as a singer, and an elaborate set comprises the rest of the act which Miss Haig is using until she opens next month in a new Cohan show.

The comedy skit of Harry Holmes and Florrie LaVere, had easy sailing for the most part, the only bad feature being the overwork of the drummer with his traps. Outside of that the novelty of the stage box bits that opens and closes the act, the comedy of Holmes and the versatility of Miss LaVere who dances and sings well, all scored for a hit.

The first half was closed by Nahan Franko and His Orchestra, who is not unknown to theatre patrons, in a rendition of classical and operatic selections. The first number was excerpts from "La Boheme," followed by a violin solo by Franko on the $15,000 Stradivarius, who played "Ave Maria," the orchestra coming in later, and then Kreisler's "Liebe Freund." He announced that he had been called the American "Johann Straus," and therefore played "The Blue Danube," which was followed by a favorite of Franko's "Serenade of the Cats." For an encore they played a Spanish flavored piece in tango tempo. On the whole the orchestra composed of 14 men, of the symphony type, is not so wonderful, but is an excellent combination for those who like music. Subdued lighting effects would help at times.

Jack Norworth, opened the second half in "Songs," assisted by Dorothy Adelphi, pianist. Most of his songs were clever and the monologue funny most of the time. His old songs also came in for a bit and knowing his business managed to sell all his stuff very well.

The second act on the bill to be recruited from the "Music Box Revue," The Fairbanks Twins, presented by Ned Wayburn, in "Two Little Blue Girls," with Richard Keene, brought two lovely little personalities in a sister act different than the usual run. Both sing and dance well, and as added assets have a fine assortment of kicks, especially the side high kicks. Keene makes a good juvenile, and the girls being youthful, follow a natural story naturally, rather than team emulating kids and their talk, etc.

Gordon Dooley and Martha Morton, "Famous Babies from Famous Families," held the next to closing spot, Miss Morton playing straight, and dancing, while Dooley took the well-known Dooley falls, gathering many laughs, and also dispensed other bits of comedy.

Long Tack Sam, one intrepid Chinese showman, and a company of Oriental entertainers closed the show in a variety of stunts. M. H. S.

VAUDEVILLE REVIEWS

COLONIAL

Business on Monday afternoon was exceptionally good for the first day of Holy Week, and, after the opening performance, business will undoubtedly be still better, for when word goes around telling about the carnival of laughs and fun which is being held at the theatre this week, people will flock to the house. The big comedy section comes in the last half of the bill, in fact, at the end of the show, which is closed by Olsen and Johnson. After these two boys keep the audience laughing with their own act, Max Weily, of Ten Eyck and Weily, Jimmy Lucas, a team from the audience, the boys from the California Ramblers, two colored boys in Olsen and Johnson's act, and Trixie Friganza, all join in an afterpiece of hokum comedy and slapstick which hasn't the least bit of sense to it, but plenty of laughs. In fact, the entire audience is screaming with laughter from the moment it starts to the last bow the boys take.

Trixie Friganza precedes Olsen and Johnson, making them laugh on her own account with her songs and talk, the bits about the party and the food being very funny. Friganza also has an afterpiece to her act, which she does with Weily, burlesquing the closing number of his act. In this Weily, it may be said, does a strong man offering, lifting and whirling Trixie around like a feather. Trixie is better and more entertaining than ever.

Ten Eyck and Weily, assisted at the piano and violin by Max Dolin and Frederick Cromweed, offered a beautifully staged and costumed dance production. The dancing is well done and the music particularly good. It was somewhat surprising to hear the "Hebrew Melody" used for a dance number, but it seems to have been very well adapted for the bit. They opened the second half.

The California Ramblers, who closed the second half, didn't have it any too easy, following Ben Bernie into this house. The boys can be ranked among the best orchestras in vaudeville, but they'll have to play much better than they did on Monday afternoon, for they weren't up to the standard they had set themselves to in the writer's opinion when he caught them on previous occasions. It seemed to us that the early part of the act and the operatic number lacked the spirit they showed in playing those bits when we heard them previously. Towards the end they improved and received the "Colonial Clap" after playing the "Sister Kate" number, which is a great favorite of the balcony crowd here.

Jimmy Lucas also stopped the show on fourth, his "nut" comedy going over in great style with the boys here. Lucas knew enough to work to the balcony mostly and it brought good results at the end of the act. Francene rendered capable aid.

Laughlin and West held the third spot very well, with a nice song and dance skit a la production. The turn is written well, and both are good dancers, delivering the various numbers effectively.

Ulis and Clark sang their way into favor, with good voices and a fairly good repertoire. The girl has an unusual voice for a female, being what might be classed as a tenor. The yodeling bit at the finish sent them off to heavy applause. They are a neat-appearing couple, the girl being very pretty, and both possess likeable personalities.

Harry Tsuda made a great opening turn with his novelty equilibrist stunts on a rolling ball, using chairs to balance himself in dangerous positions atop the ball. He fell once, and the fall was of the kind that didn't look unintentional. However, it helped to put the stunt over with so much more thrill to it. G. J. H.

RIVERSIDE

Frank Tinney, late of "Daffy Dill," demonstrated his ability as a box office magnet to the tune of a capacity audience on Monday afternoon, which is somewhat of a record for Holy Week. Tinney toplined, of course, but was surrounded with a bill that made him work hard to maintain stellar honors.

Frank has taken several bits from his erstwhile musical comedy starring vehicle and has grouped them into an act for vaudeville. In lieu of the chorus which generally forms a background for his nifty nonsense in the three-dollar houses is Mrs. Frank Tinney, who fills in as an excellent foil for the funmaking proclivities of her humoresque husband. Tinney has taken the coachman episode of "Daffy Dill" as the main fabric for his vaudeville skit. He does it exactly as he did it in the production and it proved as great a mirth provoker as ever. But in his kidding stuff he is sadly handicapped by having had to censor the Washington gag and others of a "blue" nature. Tinney has more or less been depended upon to sandwich a few risque stories into his chatter. He always had them before when he was in vaudeville. Perhaps stardom has changed him. Or perchance he did not want to disillusionize the rising generation as to their high esteem for George. At any rate they were conspicuous by absence and undoubtedly this state of affairs disappointed more than a few. Nevertheless Tinney got over for a wow.

Another dominant feature of the bill was C. B. Maddock's rube skit, "Fifty Miles From Broadway," with Harry B. Watson and Reginald B. Merville. The skit is a happy conglomeration of songs, dances and rube comedy divided in three scenes and containing sufficient material for a grown-up production. The featured members carry the weight of the comedy material as a pair of small town gents who have been carrying on a marathon argument which has lasted thirty years. When the son of one and the daughter of the other are to be married, despite their wishes, they decide to bury the hatchet. Dan McNeil and Olga Woods sang and danced their way to earlier favor as the lovers, while a rube band added materially to both the atmospherical setting and entertainment section.

Ruby Norton, coming direct from her triumphs abroad, was worthily received in a pleasing song cycle which included all manner of songs. Clarence Senna, who assisted at the piano, is credited with having arranged the numbers. She did five or six numbers. "Sunshine Alley" and a rose song which incorporated a medley of "rose songs" from "My Wild Irish Rose" to "Love Sends A Little Gift of Roses" seemed her best numbers from an applause standpoint, although all of her songs got over in good style.

Alice Hamilton scored her usual success in "A Vaudeville Cameo," in which she essays the role of a mother who comes from the sticks to visit her son and is bewildered by the flapper lingo and slanguage of the day. Her misinterpretations of everything furnishes the comedy punch.

Cartmell and Harris, substituting for the Roth Kids, who did not show, got over nicely in a series of songs, dances and satire, while Homer Dickinson and Florenz Tempest merited their warm reception with an ensuing program of numbers and nifty nonsense which they sold in their inimitable style.

Bater Lovell and Company, a mixed quartette, opened the show with some clever cycling stunts, while Marguerite McCarton and John Morrone held down the closing spot to a nicety with their familiar dance revue. E. J. B.

BROADWAY

Playing to one of the best early morning audiences the Broadway has had in weeks, the seven-act bill this week hit a few high spots and a few dull ones. As a whole, the bill was well balanced and moved smoothly.

The Fantino Sisters & Co. opened the show with a totally unnecessary bit of clown pantomime, some dancing and then started to do their act, which consisted of some fine work on the trapeze and rings, the smaller of the two sisters being the best performer in the troupe.

Arthur Stanly, a young man of pleasant appearance, who has one leg missing, tells the audience that he wishes to get by on his merits and not through sympathy. It is a pleasure to be able to say that he does get by on his merits and gets by strong. He has a pleasing voice and is unusually versatile. Besides singing very well, he does a fine piano solo, some good whistling and finishes with a tap dance that is great. The applause he received was substantial and encouraging. His choice of numbers is excellent.

Thomas and Akers, assisted by a young man at the piano, have a pleasing act that needs polishing. The young man sings well enough and the two shapely girls dance nicely, but the tempo of the act, almost all the way through, is too slow. They do attempt to jazz it up at the finish with a fast dance, but a little of this farther up in the act would help immensely. Both girls are good dancers, the toe work of the brunette being strong and the acrobatic work of the blonde being equally good in its way.

Yates and Carson did not get across as well as usual. The two are good performers, but had difficulty in making the audience appreciate some of their best gags. The act is logical and sensible and they work it up well.

Ferry Corwey, a musical clown, is one of the few clowns we have ever seen who is really funny. He has several pieces of business that are screams and the audience ate his stuff up. His bit of shooting the biscuits is a great piece of hoke. He has some methods of shooting and some guns that would make Rube Goldberg sit up and take notice. One exceptionally funny bit comes near the end of the act. He finds a bottle of what looks like whiskey. After working up the audience to see him drink it, he finally does, only to spit it out in a hurry. Where it hits the floor a flame bursts out, the result being a howl of laughter.

Lydell and Macy have one of the finest old man acts seen in vaudeville. Two members of the G. A. R., a sea captain and a soldier, are continually at loggerheads, the old soldier in especial winning laugh after laugh over his proclivity for chasing the chickens. He takes his part with just enough burlesque to emphasize the character and make it register. A young girl is used in the act to serve as a straight for the two men and handles what small part she has well. The sea captain also feeds the soldier, who is really the feature of the act. His snuff bit, his walking up and falling down the stairs, and his setting of his watch are all gems. It does seem to us, however, a bit of a mistake to let him dance with the agility he shows for his closing number, even though it does get a hand. We believe the act would go bigger if he stayed in character throughout.

Harry Stoddard and his orchestra, back at the Broadway for another week, received a fine hand before they made their appearance. The act shows a good deal of improvement over its last appearance here. It works with a speed and precision unusual in orchestra acts. The routine consists of "When Will I Know," "I Gave You Up" and "Streets of New York," with "Roses in Picardy" and "Running Wild" used for encores. The orchestra has gotten away from the tuxedos and are garbed in morning suits, spats and ascot ties. This is also an improvement. The act was easily the hit of the bill and deserved it. C. C.

VAUDEVILLE

FIFTH AVENUE
(First Half)

Eight acts of more than ordinary entertainment value comprised the bill at the Fifth Avenue the first of this week. It is difficult to say which was the best act, as most of them went over well.

Black, White and Useless, the opening act, with the mule taking some healthy kicks at the colored fellow, proved a good opener and put the audience in a good humor. The talk is practically negligible, but helps the act along, the principal comedy appeal being the old circus stunt of the trick mule which doesn't like its darky handler.

Harry Richman, with his percentage chart and his blackface midget assistant, offered a series of samples that seemed to please. His best bit is his "Keep on Smiling," done as Warfield and then as Jolson might do it. His "Mammy's Carbon Copy" for a finish, get over mostly on the mugging of the midget assistant. The act was well selected for the number two spot on the bill.

"Compliments of the Season" is an act that is well written and well presented. The act concerns the Christmas spirit as it concerns five people. The first character that the audience sees is a Salvation Army Santa Claus outside a jewelry store window, asking to "Keep the pot a-boiling." A young man without overcoat enters, recently released from Sing Sing and trying to go straight. He is being hounded by Hogan, the detective. He goes to the docks, and there, while thinking, sees a girl about to commit suicide and saves her. She is bitten with Christmas loneliness; he asks her to dinner, steals a watch to get the money, is caught by the detective and the victim, but is saved when the victim proves to be the girl's sweetheart. The dick is "fixed" by the victim slipping him the stolen watch, which the ex-convict steals back again, wishing the couple the compliments of the season. The act gets over because it is plausible and well written. The acting of the convict is great, the others being adequate, the weakest being the victim.

The Mellette Sisters & Co. have a good act. The pianist sings several of his own compositions and the two pretty girls sing well and dance gracefully, working together throughout and scoring well. The costuming is worthy of mention because it is in perfect taste.

Rome and Dunn, working by themselves again, proved one of the bright spots on the bill. Their repertoire consists of "Don't We Carry On," "Hoosier Blues," "Crying for You," and "Maggie Blues." They put everything they have into every number and work with an ease and charm that it would profit many other acts of the same type to emulate. Their voices blend well, their choice of numbers offers excellent variety and they have that biggest of all assets, personality.

Redmond and Wells, opening with a fortune-tell and a hick, the latter asking about what his wife is doing and the former bleeding him, start out like a wildfire comedy act; but slow down a little later. The best thing in the act is the opening and the dance done by the man. He has a natural comedy instinct and gets over. The fortune telling bit is worked up well, the hick, after asking a lot of questions about his wife's acting, confessing that he has no wife, and the fortune teller admitting that she is a society girl seeking adventure.

Lew Dockstader, carrying a portable radio, calls up different people of prominence and carries on a one-sided conversation filled with pungent remarks regarding topics of the day. He speaks to Harding, Hughes, Bryan, the Ku Klux, Ford and others and puts just enough of the comedy into his work to make it successful. In spite of the Keith ban on prohibition jokes he pulls his eulogy of the late-lamented John Barleycorn and it goes over big.

The Mellette Sisters, reviewed above, closed the show. C. C.

PALACE
(Chicago)

A strong comedy bill is being played here this week, about the only act which might be placed out of the comedy class being William Faversham, who is appearing in Sutro's playlet, "A Marriage Has Been Arranged." And even this is supposed to be a comedy playlet by a great many.

The Herberts start the laugh carnival with a routine of gymnastic work which contained plenty of thrills and some good comedy. Harrison Greene and Katherine Parker were billed for the second spot but were compelled to delay their opening at this house until Monday, Flanders and Burt filling in for them on the opening day. Miss Burt rendered songs in very good voice and style, while Flanders scored with his piano work. The orchestra should have been subdued during his solo of current hits. Their version of "Swannee River" delivered a la grand opera was beautifully done.

Harry Watson, Jr., and company provided the first comedy hit of the show with his telephone scene and the boxing bit. Neal Abel followed, telling "coon" stories in better style than any colored comedian himself can tell them.

George McKay and Ottie Ardine offered "The Night Watchman," keeping the laughs coming at a furious pace. McKay is a great showman and puts everything over for its full value and more. Miss Ardine also handles comedy effectively and does some fine dance bits.

Glenn and Jenkins, "the sweeping fools," tied things up with their blackface comedy. Every bit these two offer has a kick in it, and they offer just enough of everything to make the audience want more. The talk bits are very clever and funny, and the dances a riot.

Just why William Faversham selected "A Marriage Has Been Arranged" by Alfred Sutro for his vaudeville vehicle is a mystery, especially to those who have seen him work in legitimate productions. Faversham would have received just as much apulause from the audience had he done nothing else but walk on the stage and off again. The vehicle doesn't mean a thing as far as vaudeville audiences are concerned, beyond a conversation between two people. Were it not for the fact that it was Faversham who did it, the offering would have received little applause.

Joe Morris and Flo Campbell are still doing "The Avi-Ate-Her," which seems to be as good for them, from a viewpoint of results in getting laughs and applause. The Juggling Nelsons were the closing artists, but following their appearance, most of the acts got together in an afterpiece that was very original, and cleverly done. It proved more than entertaining, made all the more so by the fact that it was an early show. R. E. R.

STATE-LAKE
(Chicago)

Of the seven acts reviewed at this house, six of them featured dancing. While they were good acts of their kind, it was a little too much of the one kind.

The Regals opened the show and were the only turn on the bill that did not dance. They do some unusual atheltic feats requiring enormous strength and strong teeth as they do much of the iron jaw stuff. The offering is easily recognized by all of the patrons as an unusual one and registers accordingly.

Murdock, Mayo and Murdock, two boys and a girl, who dance and do it well, held the second spot successfully. Their routine is fast making it desirable for early presentation on the bill.

Pilcer and Douglass, with George Raft, followed with another dance diversion which was interspersed with a few songs. The girl in this act put the offering over, for she is chockful of pep and did a great deal to add impetus to the act, which closed strongly.

Franklyn and Charles start out with dancing and later do a burlesque apache dance which is without doubt a gem. Hokum and comedy of the type that one is willing to see. They end up with feats of strength which are remarkable and a different order, and scored one of the hits of the bill.

The next act was a combination of dance and dance orchestra. Renne Roberts and Giers-Dorf Symphonists. The orchestra is composed of musicians of both sexes who were quite capable, the women being equally as clever as the men. The orchestra provided some excellent music and good arrangements. However, Renne Robert's dancing was a real feature and deserved the featuring. The act came nearer to stopping the show than any other on the bill, having had to play several encores.

Bill Robinson, colored boy, who starts where the last ones leave off, is a top notcher when it comes to clogging. His taps are perfect and above all he loves his work and shows it. His dancing bit on the stairs is always good comedy and fully deserved the applause accorded him. Incidentally he seems to improve in his work as he goes along, and is much better than he was a year ago.

Still another dancing act closed the show, Sascha Piatov and Lois Natalie, who dance along classical lines and are also capable of doing fast jazz stuff. Natalie is an unusually graceful and accomplished dancer and Piatov handles her well.

MAJESTIC
(Chicago)

The bill this week is widely diversified and has many entertaining offerings. Lawton, a juggler, who undoubtedly is clever, opened the show but failed to register due to his patter, which was not funny. His stunts otherwise are pretty good, and pleased.

Mallen and Maxfield are a singing team somewhat on the style of Van & Schenck. These boys are mighty good dispensers of harmony and are fully capable of holding a much better spot, for they proved themselves a hit at this house.

Leona Hall and Her Minstrels started out with a very weak showing but got better as they went along. They finished strongly and apparently it is an act better suited for the small time houses.

Bud and Jack Pearson are a couple of nimble-footed hoofers who possess pleasant personalities plus dancing ability, and therefore scored fairly well.

Jim, a trained bear, was the cause of considerable comedy by wrestling with a couple of plants obtained from the audience. The two plants themselves furnish a lot of comedy calling forth howls of laughter. This act was easily the comedy hit of the bill.

Lamberti, a xylophonist of sterling qualities, was appreciated as well he should have been. This fellow can play as well as any of them, yet the audience remained cold throughout for no apparent reason. Possibly the instrument does not appeal to patrons who relish but a selection or two and to whom it then becomes monotonous.

Carter and Royce, the man working from the audience, for the first half of the act did not get over so well. The first part of the act got some laughs, but the finish was weak and registered accordingly.

Roe Reaves, in the Jarvis Revue, closed the show. The act is good from every angle and Reaves furnished the bulk of the comedy. R. E. R.

CROUCHER MANAGING COLUMBIA

W. F. Croucher is now managing the Columbia Theatre, Far Rockaway. Croucher succeeds James Heron, who resigned to re-join the business staff of the Walter Mains' Circus.

FARNUM GETS ORPHEUM ROUTE

Frank Farnum and company, including his orchestra, have been routed over the Orpheum circuit.

LA BLANC STAGING ACT

Leo J. LaBlanc, who staged and conceived "The Streets of New York" for Harry Stoddard's act has been engaged by Lieutenant Felix Fernandos to stage an act for the Havana Orchestra of which Lieut. Fernandos is the leader. The orchestra consists of sixteen pieces, both American and foreign musicians and will be staged in a manner entirely different from any similar act ever before seen in vaudeville. Special costumes and settings have been devised by LaBlanc and special arrangements are being made by Louis Katzman, who arranged specials for Lopez and other vaudeville orchestras.

Lieut. Fernandos was formerly concert master of one of the divisions of the A. E. F. and later organized his present organization, going to Cuba where he met with great success, playing at the most popular hotel for over a year.

SEABURY SUED FOR SHOES

William Seabury is named as defendant in a suit filed last week in the Municipal Court for $762.94, by Nathan Diemer and Morris Dorskind, composing a concern bearing their names.

According to Wilfred S. Stachenfeld, attorney for the plaintiffs, Seabury guaranteed payment of the above mentioned amount of money incurred by William Seabury, Inc., shoe store owners. The shoe enterprise went into bankruptcy recently.

SPECIAL FILM SHOWING

A special invitation performance will be given at the Central Theatre on Saturday, April 31, with the showing of the film "Enemies of Women." The theatre will be opened to the public with the film as its attraction on the following day, under the Hearst direction. Capt. Jack Potter is to manage the house until the Park Theatre is ready for opening, and will then take over that house for the Hearst interests.

STODDARD RECORDS RELEASED

The first records made by Harry Stoddard and his orchestra have been turned out by the Emerson company and will be released shortly. The orchestra made two songs and both of them were accepted. Although but one or two of the men had recorded previously the result showed surprising ability on the part of the orchestra as a unit, the records sounding like those made by veterans.

PARTY FOR MAGGIE LECLAIR

Maggie Leclair of Rice's Phenomenal Players, was tendered a St. Patrick's Day party by the other members of the troupe and the occasion was greatly enjoyed by all those present. The Players continue successfully on the Keith's Boston time, and the old favorites are favorably received all along the line, including Maud Delty, who dances as well as she ever did.

LINDER BOOKING OPERA HOUSE

Jack Linder is now booking the Opera House, New Brunswick, N. J., which is playing five acts of vaudeville and pictures on a split week policy. The house was formerly operated and booked by Feiber & Shea.

KUCHUK IN BOOKING DEPT.

Ben Kuchuk, formerly head of the Orpheum information bureau, has been promoted to the booking office. Kuchuk will be in the New York department of the Orpheum Circuit.

BURKHART AND ROBBINS TEAM

Max Burkhart, the song-writer, is reentering vaudeville after an absence of a year, with Andy Robbins as his partner. The two will do a new comedy and piano act.

VAUDEVILLE

FRANKLIN
(Last Half)

There's one thing certain, and that is that the people of the Bronx aren't being neglected by Danny Simmons, as far as good shows, and more than their money's worth is concerned. On Thursday night especially, in addition to a six act bill, which would be worthy of any house, they had six tryouts most of which were exceptionally good, and the feature picture, "The Christian," to the bargain. The film, however, didn't mean a thing to New Jerusalem (the Bronx), in fact, the management had to advertise, "This is not a religious motion picture," in order to avoid any feeling on the subject which might be amiss. Personally, we think the picture a masterpiece.

Stone and Williams were the first of the professional tryouts, and worked more like amateurs. The kids have ability, but not the salesmanship, which perhaps shouldn't be mentioned of newcomers. The girl does some very good dance work with a toe-eccentric number, but the dance needs re-routining and different music to get it over.

Nolan and Lazelle offered a routine of talk, singing and instrumental work, with some comedy, which might find a place in some of the small time houses. Jos. Wright and Company did a sketch which has been done by some act over the various circuits during the past few years. The sketch is good if Wright isn't. The real laugh in this, unknown to Wright, was the fact that he is a young lad, of the "cake-eater" type, setting up as a hard-boiled married man.

Gray and Brown were liked and took several encores with a song, dance and comedy vehicle. Jimmy Brown is developing from a pianist to a comedian. Hey, Hey.

"Love Dream" proved to be an unusually good act for a try out, being beautifully staged and having exceptional talent. The cast consists of a girl with a good soprano, a very good baritone singer, a pianist, and a dancer who did an oriental number that was wonderful. They shouldn't have any trouble in getting booking, and they stopped the show here.

Arthur Stanley, a mono-pede, stopped the show cold. Stanley sings nicely, plays piano effectively, whistles well, and for a knock-out, does a buck and wing. These, topped by a likeable personality makes him acceptable for any bill. The 'Colonial Clap" is now being used by the audience here, and it was accorded in full to Stanley.

An intermission preceded the regular bill which was opened by K. T. Numa and Company in a very good magic and illusion offering. The "rising lady" and "disappearing body" stunt is featured.

Pauli and Goss are one of the most likeable boy and girl teams we've seen in a long time. In addition to a very good vehicle, these two in themselves are sure-fire. Harry Pauli is even better than he was when in "Oh Lady, Lady," and "Listen Lester." That's saying a great deal, for Pauli's personality, appearance, and ability with lines, songs and dances, are as near the one hundred per cent mark as any. Miss Goss is sweet, and also very clever, these assets being all the more emphasized by the work of Pauli who brings her good points out very effectively.

If Grock was a sensation when he came here, then Ferry Corway should be a nine-days wonder after he hits the big time, particularly the Palace. Corway has without a doubt the funiest and best props we've ever seen used by a clown in vaudeville. His musical work with the bells, the picket fence and mandolin layout, is great. But for solid laughs, and a steady stream of them, we have as yet to see anyone get as many as Corway did in the short time he was on.

The bill seemed to be a succession of riots, and now came another show-stopper in the person of Tom Patricola, assisted by one of the prettiest little girls in vaudeville, Harrietta Townes. Tom's another one who can keep laughs coming every minute he is on. Here's one chap that can never be accused of stalling, for he always works his head off, and swims in perspiration before half his act is over.

Harold Stern and his band closed the show, and held them in for encore after encore. The arrangements as well-done, and the men are very good musicians. A film explains the story of Rachmaninoff's Prelude, while the orchestra gives an excellent rendition of the number, which is featured in the repertoire. G. J. H.

BREEZE PLAY FOR ACT

A tabloid edition of "A Man of Honor," which served as a starring vehicle for Edmund Breese some year ago, is being prepared for vaudeville. Charles Harrington will be featured in the cast, playing the Breese role, which will also include Martha Morrison, Frank Flynn and Edmund Clarke.

PROCTOR'S 23RD STREET
(Last Half)

The balmy weather of last Thursday hit business a terrific dent here. The Fifth Avenue buses proved too strong an opposition, although a remarkably good routine small time bill had been assembled.

Gladys Kelton opened the show with a musical offering, playing a routine of classics and popular airs on the saxophone. She contrasted her numbers by using both the heavy and light hammers.

Ferguson and Sunderland, a mixed team, followed on with a pot-pouri of songs, dances and comedy. They also utilized a silken drop and a bungalow set. A comedy duet, "That's Out," topped off with a neat dance, proved an acceptable introductory. The man followed with a clever dance solo, with the girl returning in a chic costume for a Tanguayesque number, "I'm A Nut," which she also finished off with a speedy dance. Both joined forces in "Jazz Babies Ball," showing some whirlwind dancing for a finish.

Payton and Ward, male knockabout comedians, offered a mixture of songs, nut comedy and dancing. Their acrobatic stuff in their final dance was sufficiently effective to redeem their stalling in the early part of the act.

Andy and Louise Barlow have a neat little act that is more or less patterned after the idea of McLaughlin and Evans' "On A Little Side Street." The action is set in a back alley of the slum district. The girl and boy are brought together in a wrangle over a shirt. She claims it's her brothers, the lad claims it's his. Some fairly good rapid fire comedy is involved in this bit. The boy later volunteers that he is a "pug." He wants to date the girl up for a dance to be given that evening. A messenger brings her a telegram telling her that she has been engaged as the soubrette for an outgoing "turkey" show.

Ted and Betty Healy, a likeable pair, scored one of the comedy hits of the bill. Ted is a light comedian of promise, while Betty is an agile dancer and good to look at. Together they make a great combination for vaudeville. In addition to his clowning, Ted gives impressions of Eddie Cantor and Al Jolson.

Carl Shaw, a juvenile entertainer, assisted by a five piece band, did well in closing spot. Shaw is a clever kid. He divided his routine between songs and dances and also gave the band an opportunity to play several selections between his numbers. The act will do well in this position an any small time bill. E. J. B.

HAMILTON
(Last Half)

The bill was cut to five acts for the last half, instead of the customary six, due to the fact that the feature picture, "The Christian," ran for eighty-five minutes. The film can easily be ranked as one of the best motion picture productions in years, and the sad part of it is practically wasted on the audience who saw it here.

Perhaps we could say that six acts were on the bill, and include William McElwain's orchestra as part of the show, for the overture almost stopped the show, getting more applause out of a matinee audience than we've ever heard any place. McElwain had arranged a medley of old-time waltzes which found great favor with the audience.

Jane and Miller are a good pair of dancers and made a nice opening act for the show. Their work includes tap and toe work. The man had a scared look on his face which detracted from his work in most of the routines. Perhaps he got rid of it after the first show. A smile would help a great deal.

The Texas four found favor with their songs, most of which seemed to be special numbers, some published songs also being done. The "Rheumatic Blues," and the "Subway" number were featured in the routine.

Ray Raymond and Dorothy Mackay, assisted by Seymour Miller offered a skit which will please any audience in almost any house. Raymond shows to better advantage here than he has in a vaudeville act in the last five years. Miss Mackay is one of the sweetest girls we've seen along the two-a-day route in a long time, and is perfect with Raymond. There's a production atmosphere about the entire affair, due to Raymond and Miss Mackay which lifts it out of the class of an ordinary vaudeville vehicle.

Ida May Chadwick and Dad are old favorites and found the going easy from start to finish. The laughs came nicely with the comedy, and the dance work scored heavily.

Ernest G. Golden and his orchestra closed the show, and wasn't permitted to leave until they had rendered several encores. The arrangements are very well done, and some excellent scenic effects are carried with some numbers. After the boys had taken several encores, Ida May Chadwick, and the Texas Four did numbers with the orchestra. G. J. H.

STATE
(Last Half)

Six acts for the last half, which is one more than the usual number. "The American Abroad," is the title of the overture rendered by the orchestra, a descriptive arranging of various pieces intended to describe by music the different stages of the doughboy in France, etc., the whole being unusually interesting.

Ford and Price, wire-walking team, opened with a dance and stunt routine that proved entertaining every moment they were on. For an opening bit the boy in bellhop clothes announces a "wire" for the girl, and the curtain going up soon revealed the gag. The girl did most of the work at first, dancing gracefully on the wire, offering a variety of steps in various tempo. Later the man in street clothes danced, and finished with some excellent balancing stunts.

In the second spot the Villon Sisters, offered some musical selections on the piano and violin, both of them playing better than the average sister team doing musical acts. Clad in colorful foreign dress, one of them featured a classical selection on the violin for their first number and followed it with a high class ballad. The girl at the piano then rendered a selection from "Rigoletto" with marvelous technique, and the rest of the act was composed mostly of popular medleys.

The Criterion Four harmonized well and sold their stuff easily, attempting nothing heavy, and offering songs suited to the popular taste. The minstrel travesty at the close of the act is funny to some extent and neatly done, but a good comedy song is needed in the act.

Bob Ferns & Company, spread some pleasing comedy diversion with a skit wherein Fern is the blackface elevator operator and superintendent of an apartment house. A boy and girl want the same apartment and the comedian holds out for the most graft. A song and dance or two are done by the boy and girl filling in intervals and toward the close of the act Fern gathered numerous laughs with gags sprung while operating the switchboard.

The week's headliner is Harry Rose, who was the weakest headliner we ever saw when we had occasion to catch the show Wednesday afternoon. On Thursday however, Abner Silver, song-writer, came on for a few minutes and assisted at the piano while Rose put over Silver's new ballad, and this helped. Rose is wise to cut the opening verses short because few of them are funny, and overdoing them is what gave him a bad start Wednesday. The repetition of the opening and closing lines of the verses is a headache.

La Petite Revue, closed the show, five girls doing a pleasing rountine of dances and some songs. Sufficient variety is given the offering without too much jazz being done. The opening dance is a Dutch scene and hard shoe tap dancing followed, as well as some classical art and later some new dances. M. H. S.

REGENT
(First Half)

The Regent this half, aside from the feature picture "The Christian" which runs for an hour and a half, presented six acts of excellent entertainment value. No outstanding headliners featured the bill but it was ideally conceived from the viewpoint of variety.

Powell and Brown, in an offering entitled "Sumsand" are a man and woman, painting really fine portraits with colored sand. Their work is more beautiful and exact than would be believed possible with a medium of this kind. The act was enthusiastically received.

Lavine and Ritz have a piano act that is just a little different. The two boys do some poor harmony work, the one at the piano possessing a squeaky falsetto. The other is a corking good dancer and goes through a fast routine that gets a good hand. The pianist's impersonation of the Creole Fashion Plate singing a song, is a little better than his harmony work but still far from strong. The lottery idea, while not new, helps the act along nicely. They finish strong to a good hand.

Polly Lou Dee, assisted by Roy Harvey at the piano, has a peculiar routine and style of working. It is difficult to see why a young lady with the excellent singing tones that Miss Dee possesses should keep these same tones covered up by attempting jazz music. Naturally she is giving the patrons what she thinks they want, but it must have been apparent to her that her high notes got the best hand.

Mr. and Mrs. Jimmy Barry, working with all the ease and charm of years of experience, had no trouble in making a hit of the most pronounced kind. Barry's delineation of a country slicker is a delight to behold and his wife feeds him adequately. The act is familiar to everyone and needs no explanation, suffice to say that it goes over with a bang and contains more legitimate laughs than half the so-called comedy acts in vaudeville.

Joe Darcy is an earnest worker of the blackface type whose sincerity appeals to his audience. He has a good voice and makes use of it and there is some excuse for his black-face make-up as he speaks with a pronounced Southern accent He succeeded in stopping the show.

Stevers and Lovejoy closed the bill with a neatly conceived and executed dancing act. The idea of the act is followed consistently throughout and is possible, or, we should say, plausible. The dialogue is good, and the fast dance used for a finish puts the act over in great style. C. C.

PROCTOR'S FIFTH AVE.
(Last Half)

Eddie Foy and the sextette of younger Foys are topping the Comedy Carnival bill being offered for the last half here. Incidentally, the Foys are the first headliners of standard big time calibre to occupy the topline here in many weeks. If the booking office had any doubts as to what a "draw name" can do for this theatre they surely must have been dispelled last Thursday afternoon, when the show stood 'em up three deep on the lower floor.

The Foys are utilizing a new revue by William Jerome and Brian Foy, the latter having deserted the act to write for the movies in Los Angeles. Foy does a comedy cabby, whose revenue has been sadly impaired by the progress of automobiles. As one of his kids put it, he is hardly earning enough to feed the horse. The kids have been waiting up all night to surprise their dad with a birthday party. Foy comes in in his usual grotesque trappings, sings "The Greatest Daddy of Them All," and goes into his familiar dance. The remainder of the entertainment is supposed to be the surprise entertainment the kids have rehearsed for their dad's party. Before the finish Foy receives a telegram from Mack Sennett offering him and the horse $5,000 a week to appear in motion picture comedies. At the climax Foy is rushing off to consult the horse. The act is sprinkled with lively comedy, some clever dancing and songs which give it the earmarks of an abbreviated musical comedy.

Sully and Houghton, a likeable pair, ran the Foys a close second with an original offering called "Calf Love." Sully comes on as a baker and sings an introductory about having baked a vaudeville pudding. He claims to have followed closely the traditional ingredients and begs the audience to allow for any misgivings as it is his first attempt to cook up a vaudeville act. The scene shifts to a park, with Miss Houghton warbling the chorus of "Nelly Kelly, I Love You." Sully returns and they go into a calf love episode that reminds one of the Tarkington plays. Sully does some great dancing, while Miss Houghton reveals a pleasant singing voice in two numbers. Everything they offered was awarded a warm hand and they easily got over for the second best hit of the bill.

Laura Pierpont and Company contributed a protean novelty, "Women Who Pass In the Night," which gives her an opportunity for her remarkable charterizations that surpass any of her previous vehicles. Her characterizations of the female "gyp" effecting a country girl pose and the novelist drug addict were by far her best impressions.

The skit, "Blunders," was ostensibly designed as a vehicle for Harry L. Cooper's take-off of an anti-volsteader. Two other characters appear in it, but seemed unessential. There is an attempt at plot, which also is inconsequential as it involves the much overworked mistaken identity theme. Cooper does fairly well as the drunk. He could probaly do as well with a monologue as with attempting to string out this characterization for a playlet.

Eddie Kane, a monologist whose work resembles the early efforts of Ed Wynn, in spots, offered a topical monologue and a comedy song. His laughs were widely bridged and at times the talk became tedious. Better bunching would have achieved better results, for Eddie has both personality and delivery. His present material will never get him very far, in vaudeville or elsewhere.

The Ravolites opened the show with an artistic novelty in which the man sketched landscapes on tissue paper stretched across a frame and enhanced the drawings with electrical effects.

Gordon and Germaine held down closing spot with a happy combination of comedy and acrobatics, getting over strongly in both departments. E. J. B.

"SAY IT WITH JAZZ" NEW ACT

"Say It With Jazz," a nine people "flash" act, is being rehearsed and will shortly be offered in the independent vaudeville houses by Billy Hawthorne. The cast will feature Florence Lee, a jazz dancer from the West. There will be a six-piece band and two other principals in the offering.

VAUDEVILLE

HERRON, GAYLORD & CO.

Theatre—*Proctor's 23rd Street.*
Style—*Comedy and songs.*
Time—*Fifteen minutes.*
Setting—*Special.*

This looks like the old Cameron and Gaylord act, "On And Off," set amid new surroundings and now being done by Bonnie Gaylord, Bertie Herron and an unbilled man, who serves as the "company."

At the opening the man comes on and makes an apologetic announcement that owing to having been booked into Pittsburgh the girls will have to cut their act in order to make their train. He begs that the audience will allow for any short comings on this account now that they understand the situation.

The Misses Gaylord and Herron follow on and essay a replica of the black-face sister teams that were prevalent in the early days of Tony Pastor's. They do a song double, finish it off with a dance and then go into cross-fire and clowning. They are about half way through their stuff when a voice off stage notifies them that it is train time. They grab their trappings and dash off.

The scene shifts to the washroom of a pullman car. They proceed to wash up and are determined that their professional partnership is at an end. The conductor brings a telegram. Bertie reads it and tosses it aside. Bonnie picks it up to find that it is a club date in Pittsburgh. The club wants them to do a white-face act and will pay $50. Bonnie pleads with her partner to play the date. She wants to buy her mother a birthday present and her share of the fifty will do it. Bertie acquiesces to the plan. They change to flashy street attire, rehearse a few gags and go into "Toot, Toot, Tootsie" for a finish.

The only thing new about the act is the locale of the quarrel. In the "On And Off" line-up it took place in the dressing room of the theatre. Outside of the fact that it is now done in the Pullman car the act remains identically the same as Miss Gaylord has been doing at infrequent periods for many years. E. J. B.

JANE DILLON

Theatre—*Proctor's Fifth Avenue.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*Special.*

Miss Dillon, a statuesque blonde, is discovered seated at the piano in the opening. She goes into a song and interrupts with "Well, I guess I've gone far enough to convince you that I am not a singer." Then she proceeds to give her series of male characterizations incorporated in her novel contributions, "Glimpses of Life," which has been arranged by J. A. Murphy, perhaps best remembered as the creator of "Adam Sourguy."

For her first impression she does a characterization of the oldest settler in Posey County. She makes her change on the stage in full view of the audience, being assisted by a maid. Her make-up and other trappings are ideal and she effects a masculine voice that would defy detection anywhere. She follows with a dramatic bit essaying an Italian mother of the slum district, whose child had perished in the winter's cold, waiting for the warmth of Spring. Her third delineation is that of a rube from Spivvy Junction in New York for his holiday. She incorporates some very good comedy in this character which like its predecessors is also a gem of characterization.

Miss Dillon's offering cannot help but do well in the better class houses. Her characterizations are as near perfect as possible and her material is the sort that cannot help but command interest. In addition, the purveyor of it is a most finished artist. E. J. B.

NEW ACTS AND REAPPEARANCES

"HERE, THERE AND EVERYWHERE"

Theatre—*State.*
Style—*Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

A flash offering of a higher order than the usual run, the act being well staged and costumed, and has good singers and fair dancers, while the whole is not so much like cabaret entertainment. The scenes are laid in different countries, etc., with the final one being Broadway.

The prologue was short, done by a girl who said something about a cruise on a "vaudeville ship." The drop in one had flaps which let various characters stick their heads out and say a few words. Going to "two," the scene was a group of gypsies around their fire, some of them singing. The costumes were colorful and they harmonized unusually well. A Russian dancer did a single, and was followed by a team who did a few steps, finished with a fast whirl. In "one" a Spanish senorita sang a song and later a dance team did a tango.

The next scene was a Chinese group, with the mandarin flanked by two wives and some servants. The singing was good, especially that of the baritone and a bass singer. One of the group did a soft shoe eccentric dance in "one," following the closing of the scene. The girl who did most of the singing in an excellent voice of great range, came on as a Far East Princess, singing the "Song of India," later being joined by a baritone singer. Both did a few bars of "On the Road to Mandelay."

The girl who did the prologue announced that they were coming back to the old "Main Street," which was Broadway, etc. To the tune of "Three o'Clock In the Morning," the subsequent stuff done apparently was being done as cabaret performers. A dance team in costume did a waltz and a man followed with an eccentric dance that went over strong. Three couples entered and one of them did fast one-step, with acrobatic features. The "Song of Love," from "Blossom Time," was sung, which is the first time we've heard the number in vaudeville. The finale was a bit of song that closed the offering nicely. M. H. S.

EDDIE KANE

Theatre—*Regent.*
Style—*Monologue.*
Time—*Sixteen minutes.*
Setting—*In "one."*

Eddie Kane does sixteen minutes that could very well be cut down to ten, and if he only left in the absolutely new gags he could come out, take a bow, and then exit. He is dressed in a grey suit of extreme cut, a silly tie, a straw hat without any crown and a flowing handkerchief in his buttonhole that looks like a kitchen towel. His line of talk is of the hackneyed, early variety period, which he puts over more because he employs a manner reminiscent of Ed Wynn than for any other reason. His talk about operations contains nothing distinctly new but really is the best part of his act, even though he occasionally does suffer from a desire to use some terrible puns. He finishes with a song in which he describes himself as "A Typical Topical Fool," which is fairly cleverly written but is not for an audience such as patronizes the Regent. Kane needs material and needs it badly. Given good material he will have a fine act. At present the offering is dull and slow. C. C.

STUTZ AND BINGHAM

Theatre—*State.*
Style—*Comedy.*
Time—*Twelve minutes.*
Setting—*In "one."*

Large woman playing straight to a Yiddish comic, most of the comedy being derived from the slaps in the face received by the latter and his ever slipping pants which threatened to fall. Both have good voices, however, and this helps considerably. A few laughs are gathered from a gag or two, for much of their material is not new.

The woman opens with a complaint to the orchestra leader who is playing classical music instead of jazz. In the meantime a continual din is being kept up back stage, such as hammering and roping iron bars, etc. After the orchestra is quieted the comic is yanked out from under the drop. She is the "manageress" of the theatre, and lost no time in letting the world know this.

Subsequently the man sang a verse or two of a song and sprung a few gags in attempting to make the manager of the house laugh as she requested him to do. After some more talk he sang the chorus of an Irish ballad. Later they did a parody as a duet, and closed with "When the Leaves Come Tumbling Down," with some good material interpolated toward the close of the chorus, which went good. For an encore they sung another ballad, the man doing the patter for the second chorus. The song would probably sound better if they finished it as a duet, for their voices harmonized well. Offering makes fair comedy turn for the time it is playing, and a few new gags added would do no harm. M. H. S.

GERTRUDE BARNES

Theatre—*Proctor's 23rd Street.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Special.*

Miss Barnes has one of the most novel song cycles she has ever tried to sell vaudeville audiences and it should carry to instant favor with any discriminating audience. From beginning to end the cycle packs an ideal wallop that is worthy of the big time houses and which cannot help landing for a big hit.

In her opening number Miss Barnes' costume trappings represents a boudoir lamp such as adorns the dressing table of every smart lady of the land. The dress is lighted and provides a colorful effect that leads into a clever song, "If Your Little Lamp Should Ever Tell On You." For her second number she does a chorus girl song, "When Are Those Guys Going To Get Wives," which is costumed with elegance representative of Broadway's most successful gold digger. This number is enhanced by an acting bit which contrasts the chorus girl's life as pictured in the magazine sections of the sensational dailies and as it is as she really lives it. In the former episode she visualizes the supposed primrose path existence and climaxes it with a poor chorus girl in a hall room trying to master a new Wayburn step in order to hold her job.

Another comedy plaint, "Why Did That Bug Bite Me" and "The Vamp of Yesterday" rounded out her program and sent her off to a good hand. In the latter numbers she also displayed startling gown creations that were a particular treat for the feminine eye.

Miss Barnes has one of the most pretentious "singles" seen hereabouts in some time. It has all the earmarks of a production. In addition she has a sure-fire delivery that makes her songs count. E. J. B.

"WORLD OF MAKE BELIEVE"

Theatre—*Alhambra.*
Style—*Revue.*
Time—*Twenty-eight minutes.*
Setting—*Full stage (special).*

The idea of presenting an entire vaudeville show within one act has been taken by Hocky and Green and presented in a new way, which will undoubtedly be successful with any audience. Hocky and Green present their "World of Make Believe" at the gates of the Temple of Amusement. From the various towers of the Temple, the audience sees the different branches of amusement, which includes Drama, Musical Comedy, Circus, Opera and Burlesque.

Nola St. Clair, the featured member of the act, is about to enter the gates, when she is accosted by the Keeper of the Gates. They get into conversation about the Temple, and he tells her that the people within are constantly arguing and quarreling as to which is the most popular. He tells her that envy and jealousy is rampant among the different branches of amusement. She asks that all perform and she will judge which is the best.

Musical Comedy, consisting of a dance team, begin the contest with a very good acrobatic dance number. Drama follows, and after some comedy at his expense, Miss St. Clair leaves him to do a serious dramatic bit. She re-appears in a clown suit and plays with Circus, a clown who does acrobatic tumbling. Opera appears and sings an aria from "Madame Butterfly." Burlesque consists of a girl in tights who "coon-shouts" a number and jazzes a strut very effectively.

All are called back by Miss St. Clair to listen to her verdict. She tells them that all have pleased equally, and that she cannot decide which one should get it. She will, therefore, bestow the crown on herself. When asked who she is, she tells them that she embodies everyone of them—she is the Spirit of Vaudeville.

The act is new and therefore a little rough in spots, but this should wear off in the course of a week. Miss St. Clair is a very clever little comedienne, and her clowning keeps the laughs coming at all times. The various branches of amusement are capably portrayed by Tillis and La Rue, Charles Gibney, Ella Golden, Florence Mackie and Alfred Florenz.

"The World of Make Believe" is undoubtedly a success and will be along the two-a-day route. G. J. H.

"WANKA"

Theatre—*Hamilton.*
Style—*Russian.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

"Wanka" is one of the best of the many Russian offerings we have seen in vaudeville as yet, not because it has any novelty attached to its presentation, or anything that is sensational in the way of its staging. "Wanka" has the best asset for a successful act which anyone could possess and that is a continual run of speed, and a series of punches which doesn't let up from the time the curtain rises.

It consists of various Russian dances, done in ensemble by four girls, duets by a man and woman, solos by the man and one of the women, and vocal work by a girl with a very good soprano voice. The featured member of the act seems to be a plump, in fact, heavily built little woman who can give cards and spades to the major portion of Russian dancers in vaudeville and show them up. Her dancing is remarkable for anyone, and the fact that she is stout and small, makes her work so much more difficult and effective in results.

The act is costumed richly, and staged attractively. It should have no difficulty in pleasing in any house. G. J. H.

THE NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1658 Broadway, New York
Telephone Circle 9113-9113
WALTER VAUGHAN, EDITOR

New York, Wednesday, March 28, 1923

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY
Forms close on Monday at 5 P. M.

SUBSCRIPTION
One year in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, post paid on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

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ROBERT D. BOWIEL, Manager

San Francisco Office—Suite 621, Gillette Bldg. 830 Market St.
Phone Kearny 3261
RUBE COHEN, Manager

Address all communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Cotch, 123 Pitt Street, Sydney, N. S. W., Australia.

SHOWS ON SUNDAY

The Producing Managers' Association, an organization composed of the country's principal producers of dramatic and musical shows are sending to Albany a committee to speak in favor of the passage of the Levy-Flynn bill this week.

The bill introduced by Senator Levy in the Upper House and Joseph J. Flynn in the Assembly, if passed, would legalize dramatic performances in legitimate theatres in the cities throughout the State on Sunday.

The Lord's Day Alliance, the Actors' Equity and other organizations will combat the bill which, it is said, stands an excellent chance of passing.

The Sunday show condition in New York City is to say the least a peculiar one. Motion picture theatres are allowed to operate, vaudeville houses with certain types of acts, concerts, lectures, etc., are permitted to run, but the spoken drama, the legitimate or highest form of entertainment are now allowed to show. All of which to the unprejudiced mind looks unreasonable. If it be illegal to give a dramatic performance on the Lord's Day, why is it right to give a concert, show or picture or give any sort of a show which is without doubt put on for the entertainment of the public and to make money?

In the smaller towns and cities the matter of giving Sunday shows might be easily settled. The great number of people in these towns and cities live at home, where the Sunday can be well spent after attending the usual religious services.

In big towns, especially of the size of New York, thousands of travelers, business men and others are held over Sunday in the city entirely against their own wishes, and thousands often at the last moment find they must remain over the Lord's Day in hotels, rooming or boarding houses with no friends to pass the day with and nothing at all to do if some clean entertainment is denied.

It is hard indeed to imagine the harm to the community at large or the individual if Sunday shows are permitted, and if they are allowed to run the hair-splitting policy of allowing one type to keep open and forcing the closing of the other is difficult to understand.

If a dramatic show is wrong, so is a picture, which in these days has become only an incident in the entertainment furnished by the big houses with their enormous orchestras, singers, etc.

This seems like an excellent time to settle the matter for once and all.

FORGOTTEN POPULAR SONGS

(Reprinted from the *N. Y. Times*)

To make a dancer's holiday every semblance of a tune is now being turned into jazz. This may torture the ears of the musical, but undoubtely carries the first knowledge of great themes from classic opera to ears that would otherwise hear nothing older than today's popular song. Every song may have its day, but that day is usually as brief as the butterfly's. The finer creations in all arts often win a place at last even in the homes of untaught millions. But the "popular" product of one period seldom catches the eye or ear of the next.

Stephen Foster's lyrics have broken that rule because they are essentially great melody, although they lack the enrichment of such chords as Schubert would have supplied. But America is by no means poverty-stricken in the humbler type of song. The work of the musical anthologist has not been thoroughly done. The later fortunes of old songs hang on their use in popular novels—"Ben Bolt" in "Trilby," for example. Or a baseball hero or a political leader may turn public attention back to a forgotten favorite, as Governor Smith did with "The Sidewalks of New York."

A song with far broader human appeal, almost unknown to our generation, is "Grandfather's Clock." An alert moving picture antiquarian made a film illustrating it. But a curious thing happened. In some of the most elaborately equipped theatres the orchestra or the organ rattled through all kinds of inferior and inappropriate airs, leaving the delightful old tune with its irresistible tick-tock refrain unused.

The "musical directors" had never heard of the song. Or, if one must give them the benefit of the doubt, they were unable to find the music in print. America does not cherish her old songs as do France and Germany and Russia. At all events, she fails to take the trouble to dig out those that do not come readily to hand. It is easier to keep on reprinting pieces that are in all the collections than to search through the mass of ephemeral old trash for the rare treasure. But the effort is worth making.

ROCHESTER TO HAVE SYMPHONY

Rochester is to have a symphony orchestra, to be known as the Rochester Philharmonic Orchestra, according to plans made public for the first time last week. The nucleus of the new orchestra will be the present orchestra of the thirty-odd pieces playing in the Eastman Theatre and to this will be added twenty-five musicians of undoubted reputation. George Eastman, donor of the theatre and the principal patron of the Rochester University and the Eastman School of Music is behind the new Philharmonic Orchestra and has been planning the details with Arthur Alexander for the past few months.

Mr. Alexander, musical director of the Eastman Theatre is the director of the new orchestra and at the first appearance of the orchestra, which is to take place tonight, March 28, Alf Klingenberg, pianist and director of the Eastman School of Music will act as soloist.

"ANATHEMA" FOR 48TH ST.

"Anathema," which is being presented in Jewish at the Jewish Art Theatre, and which will be presented at the Equity, 48th Street Theatre on April 10th for week, will have in its cast Ernest Glendenning, Mrs. Oscar Eagle, Isabelle Leighton, Gertrude Perry and Florence Earle.

Answers to Queries

J. B.—"The Power of the Press" was played under direction of Augustus Pitou. It was produced March 16, 1891, at the Star Theatre, New York.

R. T. M.—"The Irish Statesman" was presented in New York early in 1893.

Son—David Bidwell, manager, died in New Orleans, La., Dec. 18, 1899.

X. Y.—Charles Prichard was injured while making a high dive with the Forepaugh-Sells Show, at Columbus, Ohio, on April 27, 1898.

O. M.—The biggest wager ever made on the result of a race in this country was a bet of 2,500 bales of cotton (valued at $250,000), by each owners on a match between Claybourne's mare "Susan Yandell" against Walker Thurston's horse "Rodolph," in 1836 at Natchez, Miss. The mare had a walkover, "Rodolph" being taken sick shortly before the day set for the race.

Opus—The opera "Uncle Tom's Cabin" by Caryl Florio was produced in Philadelphia, May 22, 1882.

W. E.—"Little Lord Fauntleroy" was originally produced in America at the Boston Museum, Sept. 10, 1888. Elsie Leslie played the title role. Previous to that engagement she had appeared in "Editha's Burglar."

Spanish—A war tax of $100 was paid in each state in which the circus exhibited.

T. P.—T. D. Rice used the "Jim Crow" song.

C. K.—"Our Naval Victories" was the spectacle presented by Imre Kiralfy at the Madison Square Garden, New York, Aug. 11, 1898.

Vare—Brown, Harrison and Brown were with the Rose Sydell London Belles, that season.

Bay State—The remains of Edwin Booth were interred in Mount Auburn Cemetery, Boston.

25 YEARS AGO

Madame Helena Modjeska was appearing in a repertory of her plays at the Fifth Avenue Theatre, New York.

Chiquita and a big animal exhibit were features at the Chutes, San Francisco.

Zelma Rawlston appeared on the Hopkins Circuit.

Topack and Steel were with Andy Hughes' "Girls of Gotham" company.

Tenley and Simonds were with Weber's "Parisian Widows."

The Maine Monument Benefit was held at the Metropolitan Opera House, New York.

"Monte Carlo" was presented at the Herald Square Theatre, New York.

John T. Brush was president of the Cincinnati National League Ball Club. He was responsible for the rule stamping out all vulgar and indecent language by players on the field.

Margaret Rosa was with Robies' "Knickerbockers."

Russell Brothers' Comedians included also Imogene Comer, O'Brien and Havel, John and Harry Dillon, the Fremonts, Nesteor and Bennett, La Belle Maie and Herbert's Dogs.

Rialto Rattles

DANGEROUS FOR ACTORS

Money being almost worthless, a number of German theatres are taking vegetables for admission. If change at the box office is given it must make the actors nervous.

PROOF THAT THEY GET IT

Many actors insist on spending all their salary to prove that they really get it.

HARD TO CATCH

Henry Ford says that extreme wealth is a disease. Perhaps he's right but we say it's hard to catch.

COLD PROPOSITION

Lee Ice is song editor of the Lee Ice Agency which makes a business of revising, composing and copying songs. Address is Sisterville, W. Va.

HE TWO-BITS YOU

There was a young fellow named Jones
Had a penchant for rolling the bones.
But he got wrong one day
And lost more than his pay
And now he two-bits you to moans.

ON THE WAGON

While the circus held its parade up Broadway last week a wise-cracking assistant from a booking agent's office looked up at a clown, perched on one of the cars.

"Huh," he said, "you're not so funny."

"No," agreed the clown, "and I'm not on the sidewalk, either."

NOT A BAD IDEA

Billy Van felt inclined to "kid" Jim Corbett while they were playing the Alhambra last week.

"So you are James Corbett, who writes a column in the daily papers," he said.

"Yes," replied Corbett, "and you should read it."

"So should you," retorted Van.

CONSIDERED FUNNY

Actors that act serious all the time are considered funny.

DON'T INTEREST ACTORS

An advertisement in the dailies reads, "How to avoid the pitfalls of prosperity."

ENGLISH THE BEST

English dance musicians say that English dance musicians are the best dance musicians in the world, which makes it unanimous—with English dance musicians.

HE DIDN"T WRITE IT

No, Bertie—the "Lay of the Last Minstrel" was not written by Lew Dockstader.

TO OPEN SOON

The Rubber Band.
The Sweat Band.
The Hat Band.
The Waist band—not to mention the Band-it, the Band-ana and the Band-olier.

DANCING INSTRUCTION

Instructor.—"Now that we have finished this dance, we will do the Russian Bolsha."

Pupil.—"And how does that go?"

Instructor.—"Just one revolution after another."

WHY?

It doesn't seem possible, but as yet not one daily newspaper has referred to Dorothy King as an "Ex-Follies Girl."

SONGWRITERS IN NEW ACT

Billy Frisch, songwriter, and Verna Sadler, formerly of Howard and Sadler, opened last week in a new talking and singing act on the Keith time.

DRAMATIC and MUSICAL

"THE ADDING MACHINE" NEW GUILD PLAY AT THE GARRICK

"THE ADDING MACHINE," a play in seven scenes, by Elmer L. Rice. Produced at the Garrick Theatre, Monday evening, March 19.

CAST

Mr. Zero ..... Dudley Diggs
Mrs. Zero ..... Helen Westley
Daisy Diana Dorothea Devore .. Margaret Wycherly
The Boss ..... Irving Dillon
Mr. One ..... Harry McKenna
Mrs. One ..... Marcia Harris
Mr. Two ..... Paul Hayes
Mrs. Two ..... Therese Stewart
Mr. Three ..... Gerald Lundegard
Mrs. Three ..... Georgiana Wilson
Mr. Four ..... George Stehli
Mrs. Four ..... Edyth Burnett
Mr. Five ..... William M. Griffith
Mrs. Five ..... Ruby Craven
Mr. Six ..... Daniel Hamilton
Mrs. Six ..... Louise Sydmeth
Policemen .. Irving Dillon, Lewis Barrington
Judy O'Grady ..... Elsie Bartlett
Young Man ..... Gerald Lundegard
Shrdlu ..... Edward G. Robinson
A Head ..... Daniel Hamilton
Lieutenant Charles ..... Louis Calvert
Joe ..... William M. Griffith

Zero was one of those dependable souls who never missed a day at his desk where he added figures for a quarter of a century. On a fine Spring afternoon when Zero was wondering where he would take the family for a vacation next summer the Boss sauntered over and politely announced that adding machines were being installed in the office and that machines could be operated by schoolgirls. Whereupon Zero had a sudden rush of blood to the head and when it was over he had stabbed his employer to death with a paper knife; because of his ingratitude, and the efficiency expert he had hired. Zero, apparently did not blame himself for staying in the rut. In time he is brought to trial and executed.

This is the simple story of a simple clerk, probably of the type that Gray referred to in his "Elegy," as the "short and simple annals of the poor," transplanted from the English fields to a dingy office, as it were. With a little imagination, one can further see the tragedy in the clerk's life.

All the art and expert knowledge of the Theatre Guild is used in the producing of "The Adding Machine," with the result that the play is interesting and something different. And again it is from the pen of a well-known American playwright, which proves that the Guild is doing something toward the development of our own writers.

A reminder of "Liliom" is the scene showing where Zero went to after his death. Amidst delightful surroundings he meets the girl he at one time thought of marrying, and the final scene shows him happily at work, adding figures on a huge adding machine and perfectly contented.

The scenery, done by Simonson is of the impressionistic school and certainly of the kind that leaves its impression long after the show is over. Dudley Diggs, as Zero, gives a performance not easily forgotten; Helen Westley is excellent as Mrs. Zero, and others did very well if but for a moment at a time. "The Adding Machine" adds another hit to the list of Theatre Guild productions.

MILDRED BOOTH IN "REAR CAR"

CHICAGO, March 26.—Mildred Booth, a local girl, has succeeded Edna Hibbard in the cast of "The Rear Car" at the Selwyn Theatre. Miss Booth appeared here in "Lightnin'" and "A Pinch Hitter," early this season.

CARILLO TO TRY AGAIN

Leo Carillo, who has had bad luck with plays since his sensational hit in "Lombardi Ltd.," is going to try again. His production for next season will be "Cunnel Blake" by Booth Tarkington.

TIFFANY THEATRE SOLD

The Tiffany Theatre, of Westchester avenue and Tiffany street, in the Bronx, has been sold to Cahn & Cahn. The house which has been showing pictures was built in 1910.

"JACK AND JILL," NEW MUSICAL COMEDY, IS FINE PRODUCTION

"JACK AND JILL," a musical comedy in a prologue and three acts. Book adopted from Frederick Isham's play by Otto Harbach. Lyrics by John Murray Anderson, Otto Harbach and Augustin Marratt. Music by Augustin Barratt. Produced at the Globe Theatre, on Thursday evening, March 22.

CAST

Jack Andrews ..... Donald MacDonald
Donald Lee ..... Brooke Johns
Marcia Manners ..... Winifred Verina
Phyllis Sisson ..... Beth Bert
Mrs. Malone ..... Georgia O'Ramey
Duke of Dippington ..... Lennox Pawle
Jill Malone ..... Virginia O'Brien
Jimmy Eustace ..... Clifton Webb
Gloria Wayne ..... Ann Pennington
Daniel Malone ..... Roger Imhof
Mrs. Foote ..... Eleanora Grover
Mrs. De Peyster Fish .. America Chedister
Mrs. Sylvester Jones ... Metta Louise Orr

Ballet

Geneva Price, Doris Vinton, "Cricket," "Kiki" Maxwell, Julia Parker.

John Murray Anderson, as everyone knows, is capable of staging the most exquisite and superb effects ever seen in musical comedy history, and he has contributed some beautiful things to "Jack and Jill," his first effort since leaving the fold of "The Bohemians, Inc." A splendid cast of singers and dancers, good lyrics and music are also part of the play. But "musical comedy" requisites demand that some "comedy" be part of the entertainment, and in this necessary quality the play is sadly lacking, which is probably not the fault of Mr. Anderson. He happens to be of a temperament that should not stage musical comedies alone, and he should be associated with a combination that supplies the qualities he fails to put into his productions, namely, a little pep and fun.

Of the brilliant cast assembled, Ann Pennington, dimpled-kneed, little show savior, easily proved herself the hit of the show. Miss Pennington stopped the show cold at one stage of the proceedings, which is unusual nowadays for new plays.

There is something of a story attached to the play, which was adapted from Frederick Isham's book. This is about a magic chair, made from the wood of a cherry tree, and whoever sits in the chair is bound to tell the truth. If a few jokes only came with the story, what a difference there would be.

Principals other than Miss Pennington did fairly well, but nothing sensational. Donald McDonald returns after an absence of many months and was sufficiently handsome to play the part of the hero, Jack. Beth Beri, late of vaudeville, danced with her usual grace and charm. Clifton Webb was another that displayed an interesting line of steps. Virginia O'Brien, Lennox Pawle were adequate, and some comedy was supplied by Roger Imhof, also late of vaudeville. Brooke Johns, who plays at a local cabaret, played his banjo with a breezy swing, and on one occasion accompanied Miss Pennington on his instrument while she danced.

With the interpolation of a good song or two and some laughs, there is still much hope for "Jack and Jill."

"THE LOVE SET" WELL PLAYED COMEDY AT THE PUNCH AND JUDY

"THE LOVE SET," a three-act comedy by Thomas Louden, presented at the Punch and Judy Theatre by Gavin Muir on Monday evening, March 19, 1923.

CAST

Elizabeth Lamont .... Elizabeth Valentine
John Lamont ..... George Alison
Jack Lamont ..... William Leonard
Ruthie Glassford ..... Carolyn Ferriday
Gertrude Lamont .... Catherine Dale Owen
Job MacPike ..... Kenneth Daigneau
Maggie ..... Barbara Pierce
Tom Sheridan ..... Gavin Muir
A Visitor ..... Russell Morrison

Had Gavin Muir, in his initial attempt at producing, been as successful in choosing a play as he was in casting it, New York would now be hailing "The Love Set" as one of the finds of the season. Young Mr. Muir himself is only a comparatively recent arrival on these shores, his first American part being the son in "Enter Madame," which he handled admirably. In the play at the Punch and Judy his work has the same ring of sincerity, and he fits his part with the same ease as he did in his other part. True, he does not have the opportunity to do any great emotional acting, his work, rather, is kept in the plane of suppression, acting of the newer school, with the polished gentleman of the world hiding his feelings as much as possible. But of the acting, more later.

Thomas Louden has collaborated in at least one successful play but on his own he seems to bog down in dialogue and run short on action. The lot of "The Love Set" is unbelievably thin. The adopted daughter of wealthy parents is infatuated with a boorish stable hand, who schemes to make the girl love him in order to get on in the world and be taken into her father's business. The girl's foster parent, John Lamont, is violently opposed to Job MacPike, the stable hand, but uses guile in stopping the match. Providentially Tom Sheridan, handsome tennis star and son of Lamont's college chum, comes down for a visit to young Lamont and Lamont senior sees in him a possible suitor for Gertrude Lamont, the adopted daughter, offering Sheridan a place in his business at a good salary if Sheridan will marry the girl. MacPike overhears the proposal but not Sheridan's refusal and tells Gertrude, who becomes antagonistic towards Sheridan. A genial alchoholic burglar, caught in the act of robbing the house by Sheridan, is allowed to go free when he confesses that he is Gertrude's father. Other complications ensue but in the last act all the characters come out in their true light and it develops, not unexpectedly, that MacPike is after the money only, that Sheridan and Gertrude really love each other, and that the bum is not Gertrude's father, but the father of Maggie, the good-looking maid.

George Alison, as the father, carries the play along with his scheming, and does some fine work as the father, bound by all the traditions of family but striving to be fair. Catherine Dale Owen makes a beautiful Gertrude Lamont, her acting being a mite too suppressed for the role and not making an adequate contrast with the part played by Sheridan. Kenneth Daigneau makes such an uncouth scoundrel of Job MacPike that it is difficult to see how any girl could consider him for a moment, even though he has dark eyes and wavy hair. Russell Morrison makes a truly likeable character out of the drunken jailbird, so likeable, in fact, that one wishes Lamont senior had given him a job at the end.

Jake Leiberman will open at the Lyceum, Columbus, on April 29th, with dramatic stock. Leiberman will represent the Community Players.

CUT PRICE FOR "CHAUVE-SOURIS"

After playing to capacity audiences for approximately seven months at a $5.50 top Balieff's "Chauve-Souris" received the first cut in box-office prices on Monday, when admission went to $3.30, tax included, with other seats on sale from $1 to $2.50. Morris Gest, in making the reduction, announced:

"While the Century Roof is so small that there cannot be any profit in playing at such prices, still I want to give the production in the same atmosphere and surroundings that we have had heretofore, and I want to do something for the public which has been so kind and generous to me."

PAULINE FEDERICKS RETURNS TO STAGE IN THE "GUILTY ONE"

"THE GUILTY ONE," a play in three acts by Michael Morton and Peter Traill. Presented at the Selwyn Theatre on Monday evening, March 19th, 1923.

CAST

Ronald Short ..... Charles Waldron
Dick Raston ..... Noel Leslie
Mr. Seaton Davies ..... Charles Dalton
Dr. Brassey ..... Henry Warwick
Irene Short ..... Pauline Frederick
Madge Ellis ..... Ethel Intropidi
Annie ..... Florence Edney

Pauline Fredericks has been absent from the speaking stage for nearly nine years and returned this season in an English play by Michael Morton and Peter Traill.

The piece, although new to New York, has been out for a number of months playing several of the larger cities. During this time it seems strange that Mr. Woods, who produced the piece, to say nothing of Miss Fredericks, would have discovered that the play was not one that could hope for much success in New York.

Miss Fredericks has a big personal following and that doubtless is responsible for keeping it going, it certainly does not appear to be due to the play itself which is dull and uninteresting from beginning to end.

The story concerns the actions of a young wife who tiring of her author husband, who loves a home, takes up with a friend who carries her about to the fashionable hotels, dines with her, dances and takes her to the theatres. The man is badly smitten and tries to persuade her to leave her husband and elope with him.

To make matters worse, the sweetheart who is also a friend of the husband comes to him and the course of the conversation admits that he wants the wife to go away with him. One expects the husband to throw him out of the window, but he does nothing of the sort and allows him to leave the house with the wife to go out to dinner.

The wife returns later in the evening and there is told by the husband that he has followed the man after he left her at the door and has killed him. Instead of turning from him she plans a way of clearing him from the murder charge which she fears will immediately follow. It does, a detective gets into the house and questions both her and her husband. At the moment when both are involved the husband confesses that he has not killed the man but has made up the plan to see how she would act.

With this cleared up everything ends happily and wife and husband are reunited.

Miss Fredericks, who retains all of her famous looks, does well in a part which to say the least is thankless. The husband's part, played by Charles Waldron, is poorer than hers.

Charles Dalton does about the best work of any of the players, while Ethel Intropodi plays the wife's friend with considerable brightness and charm, despite the dullness of the lines.

Bernice Speer is now appearing at the Beaux Arts.

Fraser and **Bunce** have discarded their old act for a new one called "Similarity."

The **Hope Sisters** have replaced the Courteney Sisters in Jack Connor's Revue.

Combe and **Nevins** opened for a tour of the Delmar time in Norfolk, on Monday.

Theresa Maxwell Conover is to appear this Spring in a new comedy by Saxon Kling.

Olive Shelly has been signed for leads with the stock company at the Academy, Scranton, Pa.

Billie Gordon, Mildren Millard and **Anna Andiria** have joined the cast of Grace Edler's act.

Betty Browne, formerly a Ziegfeld girl, is now running a little cabaret in Greenwich Village.

John J. O'Mullan is now stage manager of the Harlem Opera House. Bob Collins is assisting him.

Elone and **Sierra,** teaming together at times as Silverhill Sisters, expect to dissolve as a team shortly.

Irene Castle is appearing this week at the Allen Theatre (motion Pictures) Montreal, all the week.

Redfield Clarke has been added to the cast of "Roger Bloomer" at the Greenwich Village Theatre.

Jack Mason is staging the new Shubert comedy, featuring Jim Barton as the star, for the first time.

Bessye Clifford was added to the Palace bill last week on Tuesday, in place of Irving and Seabury.

Paul O'Neil and **Emmy Barbier** opened Monday in a new comedy and dance offering called "Soap Suds."

"The Choir Rehearsal," in which Sally Fisher formerly appeared, opens on the Poli time this week with a new cast.

Betty Browne, former Ziegfeld chorister, has opened a cabaret in Greenwich Village, known as The Paraquet.

George Bennett, the song-writer, has become affiliated with the professional staff at Waterson-Berlin and Snyder's.

Zez Confrey may be seen shortly in vaudeville in a pianologue offering in which he will feature his compositions.

Bertram Harrison has returned from London whither he went to stage the London production of "Partners Again."

Harry Rose has been given a ten-weeks' route over the Loew Circuit. He headlined the bill at the State last week.

Dixon, Lynch and **Cins** have been routed over the southern Delmar time. They opened in Richmond, Va., last week.

Edwards and **Edwards** will open a tour of the West in May, with their shooting act, called "Morning in the Woods."

Clarence Hibbert, minstrel comedian has framed a new vaudeville act which he will shortly show over the Independent time.

Lincoln Carter and **Ralph Kettering** are collaborating on a new thriller, "The Crash," which is destined for a showing in Chicago.

ABOUT YOU! AND YOU!! AND YOU!!!

Evelyn Nesbit is now at the El Prinkipo cabaret, Boardwalk, Atlantic City. Marios deRoche, Marion Elliot and Frances Madden, are hostesses at the same resort.

Russo, Teiss and **Russo** arrived in New York with a new dance offering in which they have been playing in the Middle West.

Earl Stewart is requested to communicate with Henry Chesterfield, of the National Vaudeville Artists Club on a matter of importance.

Harry Roth has been added to the cast of the tabloid version of "The Girl Behind the Counter," which is shortly to be done in vaudeville.

Al Piantodosi is preparing a new vaudeville act in which he will be assisted by Joey Ray and Edith Roberts. The act will open on the Coast.

"Florrie" Weston is rehearsing a new song cycle, called "Little Miss Nobody from Nowhere," which she will shortly offer in the Proctor houses.

Ruth Forrester and **Al Burton** will be featured in a new tabloid revue, "So This Is Greenwich Village," which is to be produced by Harry Walker.

Marion Werth, at present appearing in vaudeville with the Five Normandie Girls, will open soon in an act of her own assisted by a Jazz Band.

D. W. Griffith, who has been in the South shooting a new picture is expected back in New York next week, after an absence of about three months.

James Graham of the Klaw Theatre left Monday for a two weeks' vacation in the South. Joe Klaw is looking after the theatre during his absence.

Grace Carter, probably best remembered as a Brooklyn stock actress, has been added to the cast of "The Lure," which is being revived for the road.

J. E. Coffey, assistant manager at Moss' Franklin, will leave that house in April, and go to the mountains for the summer, in order to recuperate from ill health.

Belle Parks and **Teddy Clausen** have been added to the cast of "The Small Town Gal," which is being rehearsed for a spring season over the one nighters.

"Babe" O'Connor has been added to the cast of "Follow Me," a tabloid edition of Anna Held's former success which is now touring through the middle west.

Ned Wayburn is presenting a Ben Ali Haggin Tableau known as "The Green Gong" at the Lyric Theatre in conjunction with the moving picture "Queen of Sin."

Marion Ballou will be co-starred with James Barton in a revised edition of "Under The Bamboo," which is being readied for an early showing by the Messrs. Shubert.

Harold Thompson has been appointed general press representative for the Bandbox Players, a newly organized theatre group who will do plays on a co-operative plan.

Oakes and **De Lour** returned to New York last week after twenty-six weeks on the road and are now rehearsing in a Broadway production in which they will open shortly.

Elizabeth Brown and **Paul Yocan** have joined the cast of "The Masked Woman" at the Eltinge Theatre, featuring a special dramatized Tango in the second act.

Tyman and Vincent are playing a ten-weeks' route on the Bert Levey time in the West. At the conclusion of this engagement they will open for Ackerman and Harris.

Nance O'Neil is preparing to open next week, in a new vaudeville act by Edgar Allen Woolf, which will bring to a close a 12 year absence from the stage for Miss O'Neil.

Jessie Rusell has fulfilled her six weeks' engagement in Havana and has returned to the States. After a brief rest she will revive "Rusell's Dancing Models" for vaudeville.

Edgar Selwyn, who recently returned from a holiday at Palm Beach, is deeply engrossed in the writing of a new drama which he hopes to have completed for a Spring tryout.

Louis Gardy, general press representative for the Rialto, Rivoli and Criterion Theatres is on a two weeks' vacation. Frank Pope is officiating in the position during his absence.

John Charles Thomas has now cancelled his American tour to go into the movies, as had been reported. It is for his European tour for which he was to sail this week he has given up.

Adams and **Robinson** have dissolved their vaudeville partnership. Adams has annexed a new partner, Kate Crippen, and is rehearsing a new production act which will carry its own band.

Mabel Terry Lewis, daughter of Kate Terry and neice of Ellen Terry, will appear in support of Cyril Maude in "When Winter Comes," due to follow "Loyalties" at the Gaity Theatre.

Helen Hebel and **Frankie Ford,** who recently closed with one of the Harry Walker revues on the M. L. Kelly circuit, Panama, will return to vaudeville in a new song and dance offering.

Hugh Cavell is playing opposite Sarah Padden in her new vaudeville act, "She Takes Tea," having joined the sketch last week, placed by Leona Stater.

John Cumberland is to be featured in "My Aunt From Ypsilanti," an adaptation of a French farce by Feydeau, which has been placed in rehearsal. Alice Fisher will also be in the cast.

Hugh Ford sailed for England on the *Aquitania* Tuesday to direct the production of "Merton of the Movies," which begins an engagement at the Shaftesbury Theatre, London, on April 14th.

Emma Haig, Tom Dingle and **Patsey Delaney, Jack MacGowan** and the **Glorias** are among the dancers that will be seen in the new Cohan show, "Rosie O'Reilly," which opens in Boston next month.

Benny Leonard, Kitty Doner, Bard & Pearl, Lou Holtz, Herman Timberg & Co., Buck & Bubbles, Llora Hoffman and **Girls** and others appeared at the Sunday night concert at the Winter Garden.

Katherine Cornell, Gilbert Emery and **Noel Tearle** will have the principal roles in William A. Brady's forthcoming production of Pinero's "The Enchanted Cottage," which is scheduled to open in New York, April 2.

Henry Duffy has engaged John Craig to direct his stock company at the Shubert Crescent Theatre, Brooklyn, and Henrietta Crossman to serve in a similar capacity at the Academy of Music in Baltimore.

Jack McGowan and **Georgie Hale** have been added to the cast of "The Rise of Rosie O'Reilly," George M. Cohan's new musical comedy which goes to the Tremont Theatre, Boston, for a summer engagement early in May.

Harry Walker utilized the past weekend in running over to Atlantic City to supervise the dress rehearsal of his new revue, which has since opened at the Beaux Arts. Mrs. Walker accompanied him on the trip.

Richard Bennett, who recently underwent an operation for the removal of his tonsils, is well on the way to mend. While convalescing he has been glimpsing scripts with a view of selecting his next starring vehicle.

Jay Packard last week negotiated the sale of the motion picture rights of "The Broken Hearts of Broadway," a play by James Kyrle Mac Curdy, for Carolyn F. Hayward to Irving Cummings, who will produce the picture this summer.

Frank McGlynn, who for the past three years has been starring in "Abraham Lincoln," will head the cast in "Bristol Glass," a new play by Booth Tarkington and Harry Leon Wilson which opens in Cleveland on April 2nd.

James Barton & Company, Anna Chandler, Kramer & Boyle, Frank Fay, Janet Adair, Frank Burt and **Vera Rosedale, Libby & Sparrow, Bert Hanlon,** were included on the Sunday concert bill at the Winter Garden Sunday night.

Jerry Delaney has been signed for the chief comedy role in a second company of "Sally, Irene and Mary," to be sent out next season. He will have the role Eddie Dowling is playing in the original company, at the Forty-fourth Street Theatre.

Florence Walton and her husband, Leon Leitrim, have been engaged to appear in the new Follies Marigny to open in Paris about May 1. They are to do their dancing specialty and Miss Walton will also appear in a sketch by Bataille.

Tommy Bloom, private serretary to Sam H. Harris, and manager of "Rain," at the Maxine Elliott Theatre, is vacationing at Atlantic City. He will return next week at which time his employer will return from his sojourn at Palm Beach.

Robert Warwick has been engaged to play four weeks with the Fulton Players at Oakland, California, starting the middle of April. Among the bills in which he will be featured are, "Thin Ice," "The Faithful Heart," and "The Dover Road."

Christine Winthrop, the talented young actress whos has appeared in a number of stage and screen productions will have the leading feminine role in the new melodrama, "In The Balance," which is being groomed for early production.

Dorothy Francis, former prima donna of the Chicago Opera Company, and who more recently was seen in "Rita Coventry," has rejoined Henry W. Savage's production of "The Merry Widow."

Maccart and **Maronne, Rome** and **Dunn, Oliver & Olp, Harry Fox & Beatrice Curtis, Adelaide & Hughes, Newhoff & Phelps, Hawthorne & Cook, Santos & Hayes,** and **Vincent Lopez** and his Pennsylvania Orchestra provided the entertainment at the Sunday concert at the New Amsterdam Theatre.

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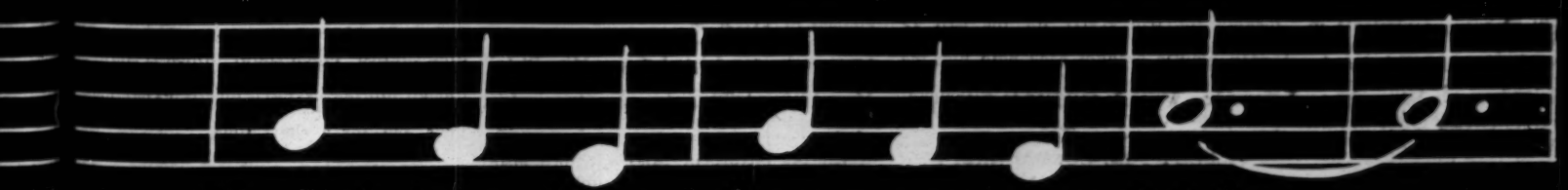

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MELODY LANE

AM. SOCIETY COLLECTS EVIDENCE AGAINST BROADCASTING STATIONS

Thousands of Radio Stations, Infringing on Copyrighted Music, Costs Music Men a Fortune—Series of Suits to Be Filed Against All Infringers

Declaring that there are over 23,000 licensed broadcasting stations in the United States daily infringing on the copyrighted music of the world, and 2,000,000 receiving sets getting the benefits of such broadcasting, J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, is gathering evidence in all parts of the country against radio stations and will start wholesale infringement of copyright suits unless wholesale applications for licenses to broadcast are taken out and fees paid to the Society. Mr. Rosenthal recently returned from the radio conference in Washington, where he delivered an able speech before the radio representatives and pleaded the case of the composers and authors.

This speech being the only news feature of the conference, it received the benefit of national publicity, with the daily newspapers backing up the claim of the Society in almost every case. After this publicity, Mr. Rosenthal believed that no broadcasting station could plead ignorance of the situation. "The conference in Washington," said Mr. Rosenthal, "is for the purpose of dividing the air, yet they overlook the fact that even a speech cannot be broadcasted without some incidental music, which is copyrighted by someone. The earning powers of publishers and writers cannot help but be impaired when so many receiving sets and stations are in operation. We must be compensated for this and the law provides that we are entitled to this compensation.

"Even amateurs," continued Mr. Rosenthal, "are broadcasting, if only placing a phonograph and record to their microphone." He pointed out that the question of a royalty having been once paid on a phonograph record did not mean that royalties were done away with when the record was broadcasted over the country. This was threshed out at the radio conference last Fall when E. C. Mills, chairman of the board of governors of the Music Publishers' Protective Association, answered the question of A. H. Griswold, representing the American Telephone and Telegraph Company.

Mr. Mills explained the difference between recording a song and then performing it publicly for profit as is done with a record by some broadcasting stations. These records would be listened to by any number of people such as the patrons of a restaurant and as many people who had tuned in with a receiving set. These people said Mr. Mills did not pay anything for the use of the song, and the one who had paid a royalty to mechanically reproduce the song was not licensed at the time to give a public performance of the song in question.

Although license fees ranging from $200 to $5,000 have been worked out by the Society, another sort of fee may be put into practice as outlined by Mr. Rosenthal. This provides for a payment of a license fee of $5 per year or some such sum by each owner of a receiving set. This would go toward paying the expenses of broadcasting good programs and compensate the composers and authors who provide the compositions that the people like to receive from the broadcasting stations. It is estimated that approximately 90 per cent of the average musical program broadcasted was copyrighted and owned by members of the A. S. C. A. & P. Another plan advanced by E. C. Mills is to cut the number of public broadcasting stations and have their programs arranged by an official for each locality.

Up to the present time, one radio broadcasting station has been licensed by the American Society of Composers, Authors and Publishers. This is a station whose general program is not essentially music and is located in Los Angeles. Earl C. Anthony, local agent for the Packard Motor Company, operator of station KFI, paid a fee last week to the society of $200, which is the minimum amount for a station that does not specialize in music. The station has a tie-up with a local newspaper and its music is incidental. Negotiations are under way with other broadcasting stations and the Society, which hopes to avoid court litigation.

Opinions regarding Radio's future differ. Many hold it to be a short lived fad.

GALLAGHER & SHEAN CONTEST

Jack Mills, Inc., is preparing a Gallagher and Shean songwriting contest, the campaign to extend all over the United States with the aid of music dealers and others. Several thousand dollars in prizes will be distributed, and announcements in local papers will give the contestants in each vicinity the terms of the contest. A committee of music dealers will judge the various verses submitted, and Gallagher and Shean will take their choice of the prize winning verses to sing in the Follies. About $5,000 is expected to be given away as prizes.

SINGING VON TILZER SONG

A row of headliners are singing Harry Von Tilzer's latest song, "Old King Tut," which he released last week. Al Jolson put it on, Sophie Tucker scored with it and scores of other singers are learning the number.

E. F. BITNER IN HONOLULU

SAN FRANCISCO, March 24.—E. F. Bitner, general manager of Leo Feist, Inc., accompanied by Mrs. Bitner, sailed from here today for Honolulu, where he plans to spend a short vacation.

ROBBINS GOING ABROAD

Jack Robbins, of Richmond-Robbins, Inc., is preparing to make an extensive trip abroad in search of European novelties and other hits. He will go in company with D. Onivas, musical director of the Pathé Phonograph Company, who has been making the trip yearly for the past 19 years.

Mr. Onivas brought back with him the American rights of the "March of the Manikins," which he assigned to Richmond-Robbins, Inc.

MELODY PUB. CO. BANKRUPT

John W. Newton has been appointed trustee in bankruptcy of the Melody Publishing Company of Buffalo, N. Y., which failed recently, with alleged assets of $38,723 and liabilities of $6,823. Of the total amount of the "assets," $25,000 of it was on paper in the form of two contracts to publish songs. Actual cash on hand in the bank amounted to $6.10.

ROSS FALLOW WITH ABRAHAMS

Ross Fallow is now connected with the Maurice Abrahams Music Company, working in the professional department. Mr. Fallow was formerly for 15 years with Jerome H. Remick & Company.

LYRIC PRINTERS SUED

Several music publishers, acting through the Music Publishers' Protective Association and Nathan Burkan, attorney, started an infringement of copyright action against six defendants last week, Federal Judge Augustus N. Hand, ordering the execution of writs of seizure by a United States Marshal who seized a number of infringed copies of lyrics, plates, matrices, etc., and other paraphernalia in the hands of the defendants, on the strength of the bill of complaint. The action is the result of the defendants printing and placing on sale copies of lyrics copyrighted by publishers, in conjunction with phonograph records.

Publishers among the plaintiffs include Jerome H. Remick & Company; Waterson, Berlin & Snyder; Leo Feist, Inc.; Ager, Yellen & Bornstein, and others. The defendants are: Edward Roth; Barney Abrams, Belmont Music Shop, Inc.; Anna Matzewewitz, Paradise Music Shop; Herman Steinberg, a printer, and Louis M. Greenberg, owner of a wholesale phonograph shop.

According to E. C. Mills, of the Music Publishers' Protective Association, Roth conceived the idea of issuing the copyrighted lyrics of composition records on disks and putting them on sale in various music and phonograph shops. These lyrics, reprinted without the permission of the copyright owners, were mostly the latest songs out. Deputy United States Marshal David Morton was directed to seize the stuff mentioned above by the writs ordered by Federal Judge Hand. Evidence will be presented to the Federal Grand Jury and United States District Attorney in effort to have the defendants indicted.

At one time "throw aways" with song lyrics printed on the back and song books containing a number of lyrics could be printed practically without permission from the publishers, but this has been done away with of late.

Section 28 of the Copyright Act reads as follows: "That any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid and abet such infringement shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than $100 nor more than $1,000, or both, in the discretion of the court."

WATERSON WINS PICKFORD CASE

ALBANY, N. Y., March 26.—In a decision handed down by the Court of Appeals, Waterson, Berlin & Snyder, Inc., music publishers, won the action started against it by Mary Pickford through her attorneys and assignee. The Court held that the publication of the song "Daddy Long Legs," with the picture of Miss Pickford on the title page, did not entitle the screen actress to damages to the amount of $3,000.

The case involved the terms of an agreement entered into between Miss Pickford and Waterson, Berlin & Snyder, in May, 1919. At that time the above-mentioned song was published as per terms of the contract and two other songs upon which the picture of Miss Pickford also appeared. About the same time as the publication of the "Daddy Long Legs" song by Waterson, Berlin & Snyder, another song of almost similar title with the portrait of Miss Pickford on the cover was put out by the Broadway Music Corporation. For that reason the former concern claimed that there was a breach of contract on the part of Miss Pickford.

Originally, when the action was tried before Supreme Court Justice Davis, he decided in favor of Elizabeth A. Reilly, assignee of Mary Pickford. Since then, however, the decision of Justice Davis has been reversed by the Appellate Division, whose verdict was further upheld by the Court of Appeals.

NEW COPYRIGHT RULING

Incidental to the suit for infringement of copyright instituted by Joe Mittenthal, Inc., against Irving Berlin, Inc., involving the songs "Pack Up Your Sins" used in the Music Box Revue, and "I Love Sweet Angeline," a motion was made by attorney Francis Gilbert for the Berlin concern to dismiss the suit on the grounds there was an irregularity in the copyright proceedings by Joe Mittenthal, Inc., in that it failed to deposit copies of the songs two weeks before publication with the Register in Washington.

Interesting to music publishers is the opinion of Federal Judge Learned Hand, of the United States District Court, who denied the motion and decided that the copies deposited in Washington is for the purpose of placing two copies of "the best edition for the Library of Congress as a condition upon the right to protect the copyright," and it did not matter much whether the copies were deposited in Washington two weeks before the copyright or later, at time of actual publication.

The decision of Judge Hand, in part, reads:

"The question is this: The copies being on deposit with the Register after publication, does it make any difference that they were on deposit also for two weeks before? The purpose of the Register is to secure two copies of the best editions for the Library of Congress, as a condition upon the right to protect the copyright. How is that affected by the fact that the Register gets them before the author need give them up? The time was rather of grace to authors who might delay on deposit until their best edition was on the market. Thus they need not hold it for a time after the deposit was made. What usually happens is that when a work is printed the publisher wishes to get it on to the public as soon as possible. He may safely do so if he sees to it that two copies go along to Washington with reasonable dispatch. Why should it tell against him that he finds it convenient to anticipate that time, I fail to comprehend. The purpose of the Section (Nine) is equally served."

Precedent is also quoted by Judge Hand in his decision. Louis Frolich, of Nathan Burkan's offices, represented Joe Mittenthal, Inc. The infringement trial is set for next Friday morning.

NEW M. P. P. A. OFFICES

The Music Publishers' Protective Association and the American Society of Composers, Authors and Publishers are now located in new quarters on the eighth floor of the Lakner building, having moved down from the eighteenth floor on Saturday. The present offices of both organizations are larger and better equipped than the old ones and more efficiently arranged.

MOTZAN BOOSTING OWN SONG

Otto Motzan has written a new waltz song entitled "Moon Glow," which is showing up strong throughout the city, although Motzan has been quietly exploiting it himself with the aid of a few orchestrations, but for a short time.

HARMS GETS JOLSON SONGS

Harms, Inc. have acquired two new Al Jolson songs which it is releasing this week. They are "Don't Cry Swanee" and "Morning Will Come." They are by Jolson, Bud De Sylva and Con Conrad. Both numbers have been put in "Bombo" playing this week at Philadelphia.

MILLS INCREASES STAFF

Two new members were added to the Jack Mills, Inc., staff last week. They are Sam Erlich, attached to the writing staff, and Ed. Litchfield, late of vaudeville, in the professional department.

BURLESQUE

MARION GETS SUMMER RUN AT COLUMBIA

OPENS MONDAY, MAY 7

Dave Marion will get the Summer Run at the Columbia this year, this was practically, settled the latter part of last week. Marion will place his show, which is called the "Dave Marion Own Show," at the Columbia, opening there on Monday, May 7. This is the first time that Marion has captured the big prize and he is surely deserving of it. He had a run at the Columbia in Chicago several years ago.

This year the Marion Show is a great big musical production, with many novelties. He has the Fred Delmar Lion Act as an added feature, which is one of the most sensational acts of its kind, as well as many other attractions.

It is said that he will make several changes in his cast before coming into the Columbia and will also put several more features with the show.

The show, according to the present arrangements will play over the regular time and close in Cleveland. He will lay off one week, to brush up his show and then open at the Columbia.

MONEY FOR FORMER STAR CAST

CLEVELAND, March 26.—The Herb Co., Ltd., composed of Miss Minnie Herb and Mr. Max Cohen, operators of the Star Theatre, playing stock burlesque in Cleveland, are endeavoring to trace former employes of the Star in order to pay money that became due these employes from the former owners of the theatre. The Star was opened a little less than a year ago by Ralph Candler and Ed Sullivan. A short time later they went into the hands of the receiver, the latter operating for a few weeks before the courts enjoined him from operating and ejected Candler, Sullivan and the receiver from the theatre.

Miss Herb and Cohen took over the operation of the theatre on June 12 of last year and have operated successfully ever since, paying salaries ever since. They have offered to reimburse those employes who lost money under the previous management, although they are neither morally nor legally obligated to do so. The stage hands and musicians who had money coming have already been paid and the Herb company is now trying to locate Walter Brown, Dutch comedian; Sam Micals, Joe Lyons, Sadie Mahon, Vivian Lawrence and other members of the cast and chorus who were employed at the Star during the Candler & Sullivan period and the time of the receivership.

PRAISE FOR "TOWN FOLLIES"

Gus Flaig, who has been producing for the Hal Hoyt attractions on the Gus Sun Time the past two years, write from Cincinnati: "Saw the 'Town Follies' at the People's here yesterday, and it is one of the fastest shows I have seen on the Mutual Circuit this season and a fine bunch of principals."

DINNER FOR TWO SHOWS

ST. LOUIS, Mo., March 20.—Manager Abrams, of the Metropole Hotel headquarters in this city for show people, gave a dinner and reception to the members of the "Talk of the Town" and "Temptations of 1922" at his hotel last Wednesday night, after the show.

ARTHUR HARRIS SIGNS

Arthur Harris was engaged last week by Hurtig & Seamon to manage one of their shows next season on the Columbia Circuit. Harris recently returned from California, where he had been since early Fall.

COL. SEASON CLOSES APRIL 21

Sam A. Scribner announced Monday that the official closing date of the Columbia Circuit will be on Saturday night, April 21. This by no means should be construed as the closing of all shows on the circuit, but just the regular closing date. Some shows will close earlier, while others will play some extra time.

The shows that will have the early closing include "Step Lively Girls," which will close in Worcester, Saturday night of this week, at the same time the house in Worcester will close. The week of three one nighters and Utica will close the week of April 9, Joe Levitts "Giggles" closing these houses. This show, however, does not close that week, but will continue playing extra time East.

The "Bon Tons" will close in Rochester the week of April 16, closing the house at the same time. The Gayety, Montreal, will close the week of April 16, "Giggles" will be the last show in there.

Billy Watson's Beef Trust will close its regular season at the Gayety, Rochester, the week of April 9.

Newburgh and Poughkeepsie will close this Saturday night with the "Mimic World."

GETS WALDRON'S SUMMER RUN

Jimmy Cooper's "Beauty Revue" is to have a Summer run in Boston. This show will open at Waldron's Casino on April 30 and will continue there as long as the business warrants it. This show is playing Providence this week, next week they are at the Gayety, Boston, and then come into Hurtig and Seamons, New York, for a week. The show will then lay off for a week, to be re-organized. Cooper is going to enlarge his cast to sixty people and will open with the new show at the Casino, Brooklyn, for a week and will go from there direct to Waldron's Casino, Boston.

There will be plenty of burlesque in Boston this Spring, with Cooper at the Casino, Barney Gerard's "Follies of the Day" at the Gayety, and Mutual shows at the Howard.

KOUD STAGING REVUES

Billy Koud is working on several new revues which will open next Monday. One will open at the Park View Palace in Brooklyn, another at the Natamora on Thirty-Fourth Street, New York, and another at the Ritz in Harlem. He also staged a new revue which opened at the Greenwich Village Mill on Tuesday of last week.

MORTAN BOOKS BEAUTIES

Nat Mortan furnished fifteen girls for the beauty contest with the Jimmy Cooper show at Miner's Bronx last Wednesday. They were so well received that Cooper put on another contest Friday night and had Mortan send the same girls to the theatre.

WATSON SEASON GOOD

DETROIT, Mich., March 25.—Billy Watson states that his "Beef Trust" Company, which opened its season early in August, has not had a losing week. He claims that the public want real burlesque in burlesque houses, also adding that shows playing the Columbia Circuit did big business.

FINBERG MARION SHOW MANAGER

Harry Finberg is now managing the Dave Marion show. He took charge last Tuesday evening at the Yorkville. Harry Marion has gone ahead of the "American Girls."

PHILLIPS OUT OF ACT

Joe Phillips has closed with the George Lamaire act, "The Osteopaths," and Fred Flynn has taken his place. The latter was booked by Nat Mortan and opened in Worcester.

MUTUAL PLANS CHANGES FOR NEXT SEASON

SHOWS TO BE IMPROVED

Now that the burlesque season is fast coming to a close, the officials of the Mutual Burlesque Association are making many preparations for next season.

Two of the most important things that have been uppermost in the minds of the officials of the Mutuals all season are scenery and wardrobe. These two things have been an eyesore to theatre owners and the officials all season, it is claimed, some of the shows going out with old scenery not even touched up and costumes that were terrible. This, of course, did not apply to all shows, as some of the productions were in excellent shape at the start and were kept that way all season.

According to plans mapped out for next season, which were discussed last week by the officials of the circuit with several of the franchise owners, new wardrobe and new scenery will be furnished to all shows. Contracts are to be let out with several large costumers and scenic artists shortly to furnish the shows of the circuit with new equipment. There will be nine sets of costumes and three full stage sets of scenery for each show.

The shows are to be allowed more money next season. Instead of two hundred dollars going to the producers or franchise holders, they will be allowed two hundred and seventy-five dollars each week, but the owners are to send one hundred dollars to the circuit every week which is to apply to the cost of the scenery and costumes, leaving the franchise owner one hundred and seventy-five dollars each week. From this, the salary of the manager is to be paid and that is all. The houses are to pay all other expenses of the show, including the prop bills.

The franchise owners will be compelled to deposite a thousand dollars as a guarantee of good faith, that is to protect the circuit in the upkeep of the costumes and scenery. This money is to be returned to the owners at the close of the season.

Ed Rush's "Jersey Lillies" will close this week and it is said that Tom Sullivan's "Mischief Makers" will take up the time of that show for the balance of the season.

Al Singer, general manager of the Mutual Circuit, has been very busy the past week or so looking over new houses for the circuit for next season and it is said that he has a number of new ones that will be a credit to the circuit, in the East.

Vail and McGrath have already about twelve houses under lease for the circuit next season in the West and Middle West, some that were on the circuit this season and others that will be new ones, located in St. Louis, Chicago, Kansas City, Cleveland, Columbus and Toronto.

DODY AND YOKEL LEAVING

Dan Dody, censor, and Alex Yokel, press representative of the Mutual Burlesque Association, will sever their connection with that organization on Saturday, April 7. The reason given is that the season will be closed on that date and they will no longer be required.

"TAKE IT EASY"" BOOKED

Morris and Bernard's "Take It Easy" act opens the last half of this week at the Supreme Theatre, Brooklyn, and starts on the Proctor time at the 125th Street next Monday, going from there to the Twenty-third Street Theatre.

"VILLAGE REVUE" IN RETURN DATE AT THE COLUMBIA

The "Greenwich Village Revue" is playing a return engagement at the Columbia this week. It was this show that opened the Broadway house the middle of last August. The show is about the same, except that it is now running much smoother than when we saw it last. Then again, Corinne Arbuckle who made such a hit at the Columbia with the show is now missing from the cast.

This is one of Hurtig and Seamons shows and the artistic hand of Joe Hurtig can be seen in the staging of this Revue.

Ray Read and Tom Senna are still handling the comedy and they keep this part of the programme up in good shape. Read to our way of thinking is one of the funniest little tads in burlesque. He is a natural wit and a real funster. His mannerisms and style of delivering his wares is different from others. Read is a fine comedian and all he does is done well.

Senna is doing his "bum" comedy role working along the lines he has been doing right along. He and Read work well together.

The show can brag of one of the best straight men in burlesque in Johnny Bohlman, an exceptionally classy dresser and unusually clever chap in handling lines and "feeding" the comedians. Bohlman not alone stands out in this respect but he has a fine singing voice and can handle a number great.

Marty Ward, his partner, is very good in what he has to do, but we have seen him placed to a better advantage in the past. Ward is a light comedian and a very clever "boob," but this show is framed up in such a way that he has no opportunity to show what he does so well. However, he handles himself nicely with what he has to do.

Margaret White, one of our best little soubrettes, which includes dancing and singing could also have more to do. Miss White is a very charming and cute little girl, with big bright eyes, most pleasing personality and pretty form, who can sell a number and works well in the scenes. The only trouble with her in this show is that she too, has not enough to do, the audience not seeing enough of her. However, she gives a good account of herself when she is on the stage.

Tenny Hilson is the prima donna. My, but how this young girl has improved the past few seasons. She is just as sweet as can be and very pleasing to look at. She renders her numbers with ease and her voice was in fine trim Monday afternoon. Her costumes are gorgeous this season and she wears them well.

Gertrude Webber is the ingenue and is in many of the scenes and has most of the numbers.

The Hurtigs have a hard working chorus, they sure do help to get the numbers over. They are beautifully costumed. The scenery and electrical effects blend well and look fine from the front.

The "cop" bit given by Read, Senna and Ward went over very well.

Johnny Bohlman assisted by Ward, the Misses Hilson, White and several chorus girls put over the "Songs of Bygone Days" very nicely. This was one of the big numbers of the show.

The "arrest" bit proved a good comedy scene in one. Read, Senna, Bohlman, Ward and Miss Webber working in it.

Ward and Bohlman scored in their talking and singing specialty. These boys have a corking good act, that should go over well in vaudeville. They surely did at the Columbia. They have bright material and a good line of songs.

The "flirtation" bit went well, with Read, Senna, Bohlman and the Misses White and Weber, also a girl from the chorus doing it.

Senna and Miss Webber in their singing and dancing specialty went over very nicely.

Miss Hilson and Miss White offered a corking good sister act in one down in the second act that they put over very well. They offer two "doubles" and two "singles" and they sure did get their numbers over. They dressed the act beautifully. In the double numbers they harmonized very sweetly. It's a dandy sister act and they work nicely together.

In the "back stage" scene, a lot of comedy was worked up by Read, with Bohlman "feeding" him as the stage manager. Senna and Webber do a burlesque on a vaudeville act and do it so badly that the stage manager was compelled to "can" them.

SID.

"SUE DEAR"" FOR ONE NIGHTERS

Messrs. Hendricks and Rosenfeld have taken over Bide Dudley's musical comedy, "Sue, Dear," and will cast it for a tour of the one-nighters.

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By RICHARD HOWARD

GREAT BALLAD WONDERFUL MELODY

AL JOLSON

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B. F. KEITH BOOKING EXCHANGE
Week of April 2, 1923

NEW YORK CITY

Palace—Luster Brothers—The Show Off—Sophie Tucker & Co.—Sybil Vane—Ben Bernie & Band—Williams & Wolfus.

Riverside—Powell & Brown—Browne Sisters—Seed & Austin—Mignon—Wells, Virginia & West—Hartley & Patterson.

Colonial—Clown Seal—Carter & Cornish—Leipsig—Gus Edwards' Revue—Morton & Glass—Jack Wilson & Co.—Artistic Treat—May Yohe & Band.

Royal—Laura & Billy Dreyer—Ruth Roye—Clark & Bergman—Joe Darcey—Harry Stoddard & Band—Pinto & Boyle—Paul Decker—Dufor Boys—Bellis Duo.

81st Street—Lillian Shaw—Hermine Shone & Co.—Sarafan—Brown & Whittaker—The Hartwells.

Alhambra—Chester Johnson—Olsen & Johnson—Ward & Dyre—Morris & Shaw—Biltmore Orchestra—Trixie Friganza—Ruth & Gene Fifer.

Broadway—Thornton, Flynn & Co.—Lang & Blakely—Claude & Marion—Tom Patricola—Cliff Nazarro & Band—Harrington & Green.

Jefferson (First Half)—Wanka—Lewis & Dody. (Second Half)—Rodman & Wells—De Lyla Alda.

Franklin—Ulis & Clarke—Porter J. White & Co.—Choy Ling Hee Troupe.

Regent (First Half)—Jim McWilliams—Venita Gould. (Second Half)—Porter J. White & Co.—Ernie Golde & Orchestra.

Coliseum (First Half)—Redmond & Wells—Kerr & Weston. (Second Half)—Bill Genevieve & Walter—Walsh & Ellis.

Fordham (First Half)—Walsh & Ellis. (Second Half)—Venita Gould—Murray & Oakland.

Hamilton (First Half)—Newhoff & Phelps—Murray & Oakland. (Second Half)—Kovacs & Goldner—Olga Cook—Lydell & Macy.

BROOKLYN, N. Y.

Orpheum—Behrens & Partner—Holmes & Lavere—Moody & Duncan—Ruby Norton—Aring Tangle—Dave Roth—Van Cleve & Pete.

Bushwick—Kay, Hamlin & Kay—Geo. Morton—Frank Tinney—B. C. Hilliam—Rubin & Hall—Dorothea Sadler.

Rivera (First Half)—Kovacs & Goldner—Santos & Hayes—Lydell & Macy—Ernie Golden & Orchestra. (Second Half)—Ulis & Clarke—Vincent Lopez & Orchestra—Lewis & Dody.

Flatbush—Ted & Betty Healy—Willie Solar—Vincent Lopez & Orchestra.

Far Rockaway (Second Half)—Wellington Cross & Co.—Santos & Hayes—Jim McWilliams—Kerr & Weston.

BALTIMORE, MD.

Maryland—Harry Jolson—Victor Moore & Co.—Al Striker—Eva Shirley & Co.—Howard's Dogs—Grette Ardine.

BOSTON, MASS.

Keith's—Gibson & Price—Rule & O'Brien—Joe Browning—Marga Waldron—Julia Arthur—Eight Blue Demons.

BUFFALO, N. Y.

Shea's—Palermo's Dogs—Henry & Moore—Al K. Hall & Co.—Chic Sale—Stars of the Future—Yvette Rugel.

CINCINNATI, OHIO

Keith's—Meehan's Dogs—Mrs. Gene Hughes—Six Hassans.

CLEVELAND, OHIO

Palace—Rich Hayes—Franklyn Charles & Co.—Bailey & Cowan—Miss Patricola—D. D. H.

105th St.—Howard Nichols—Lytell & Faut—Jack Norton Co.—Burke & Derkin—Leavitt & Lockwood.

COLUMBUS, OHIO

Keith's—McRae & Clegg—Ted Lorraine Co.—Juliet—Bryant & Stewart—Anderson & Burt.

DETROIT, MICH.

Temple—The Zieglers—Traps—Bryant & Broderick—Miller & Mack—Wilton Sisters—Cunningham & Bennett & Band—Rockwell & Fox—The Duttons.

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INDIANAPOLIS, IND.

Keith's—Connor Twins—The Letter Writer—Swor & Conroy.

LOWELL, MASS.

Keith's—Tom Smith—Bobby Folsom—Harry Burns & Co.—Wyeth & Wynne—Frank Dixon—Van Hoven.

MONTREAL, CAN.

(April 1)—La Toy's Models—Innis & Ryan—Howard & White—Janet of France—Driftwood—Demarest & Collette.

Princess—Oscar Martin & Co.—Leonore Kern & Co.—Hymack—Moore & Freed—Stone & Hayes—Morgan Dancers—Deagon & Mack—Al & Emma Frabelle.

PHILADELPHIA, PA.

Keith's—Dooley & Storey—Bert Levy—Rome & Gaut—Sophie Tucker—Mollie Fuller—Singer's Midgets.

PITTSBURGH, PA.

Davis—Frances Arms—Will Mahoney—Leedom & Stamper—China Blue Plate—Herbert Clifton.

PORTLAND, ME.

Keith's—Noel Lester & Co.—Crawford & Broderick—Ethel Hopkins—Frank Brown—Dress Rehearsal—Roma Duo.

PROVIDENCE, R. I.

E. F. Albee—Local Act—Osborne Trio—Vadi & Gygi—Mr. & Mrs. J. Barry—Fenton & Fields.

ROCHESTER, N. Y.

Keith's—Gautier & Pony—Vincent O'Donnell—Fern & Marie—Deszo Rotter—Flo Lewis & Co.—Hallen & Russell—Eddie Leonard.

SYRACUSE, N. Y.

Keith's—Margot & Francis—Tom Smith & Co.—Wyeth & Wynn—Van Hoven—Bobby Folsom & Band.

TOLEDO, OHIO

Keith's—Three Lordens—Bill Robinson—Southland Entertainers—Lime Trio—McLaughlin & Evans.

TORONTO, ONT.

Shea's—The Briants—Wayne & Warren—Nash & O'Donnell—Kerokjarto—Phenomenal Players—Rae Samuels—Four Aces.

WASHINGTON, D. C.

Keith's—Mabel Ford & Co.—Healy & Cross—Restelli—Allman & Harvey—Runaway Four—Splendid & Partner.

ORPHEUM CIRCUIT
Week of April 1, 1923

CHICAGO, ILL.

Palace—Fanny Brice—Gus Fowler—Doerr's Orchestra—Dugan & Raymond—Bert & Betty Wheeler—Owen McGiveney—Wm. & Joe Mandel—Dotson—Lady Alice's Pets.

State Lake—Fireside Reveries—Wilfred Clark—McGood & Lenzer.

DENVER, COL.

Orpheum—Rogers & Allen—Julian Eltinge—Zelaya—Berzac's Circus—Carlisle & Lamal—A. & M. Havel—Aerial Valentines—Stars of Yesterday.

DES MOINES, IA.

Orpheum—Olcott & Ann—Harry Holman—Berzac's Circus—Myers & Hanford—Barb, Carroll & Syrell.

KANSAS CITY, MO.

Orpheum—Eddie Miller—Toto—Davis & Darnell—Mitty & Tillio—Leo Carrillo—Carl Travers & Claire—Flying Henrys—Berg & English.

Main Street—Jack Hughes Duo—Valentine Vox—Stan Stanley—Sylvester & Vance.

LOS ANGELES, CAL.

Orpheum—Houdini—"Yarmark"—Charlie Wilson—Rudel & Dunigan—Lew Brice—Mignonette Kokin—The Cansinos—Gibson & Connelli.

Hill Street—Farrell Taylor—Lucas & Inez—Night in Argentina—Edwin George—Lloyd Nevada—Jack Osterman.

MEMPHIS, TENN.

Orpheum—Claude & Fannie Usher—Jos. K. Watson—Conlin & Glass—Regan & Carliss—Zelda Bros.

MILWAUKEE, WIS.

Palace—Stars of the Past—Craig Campbell—Walter C. Kelly—Morris & Campbell—Allen & Shaw—Pilcer & Douglas.

MINNEAPOLIS, MINN.

Hennepin—Gordon & Rica—Hurst & Vogt—Circumstantial Evidence—Swift & Kelly—Al Herman—Flying Henrys—O'Donnell & Blair—Renee Roberts.

NEW ORLEANS, LA.

Orpheum—Lou Tellegen—Dooley & Sales—Maxfield & Goulson—Collins & Hart—Belle Montrose—Mantell's Manikins—Dancing Kennedys.

OAKLAND, CAL.

Orpheum—Jean Adair & Co.—Wylie & Hartman—Fred Hughes—Rainbow's End—La Mont Trio—Frances Kennedy.

OMAHA, NEB.

Orpheum—Frank Whitman—Love Sisters—Tony & Norman—Dr. Thompson—Billy Dale & Co.—Emily Lea & Co.—Mrs. Sidney Drew.

PORTLAND, ME.

Orpheum—Little Cottage—Four Camerons—Carl Emmy's Pets—Gene Greene—Vera Gordon—Sargent & Marvin—Cummins & White.

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SACRAMENTO AND FRESNO

Orpheum—Royal Sidneys—Richard Keane—Steppe & O'Neil—Jack Benny—Harvard Wynfred & Bruce—Four of Us—Ford Dancers.

ST. LOUIS, MO.

Orpheum—William Faversham—McKay & Ardine—Neal Abel—Juggling Nelsons—Powers & Wallace—Green & Parker—The Herberts.

ST. PAUL, MINN.

Orpheum—Visser Trio—Silver, Duval & Kirby—Pressler & Klaiss—Frank McIntyre—Friscoe—McDonald Trio.

SAN FRANCISCO, CAL.

Orpheum—Land of Fantaisie—Wright & Dietrich—F. & T. Sabini—White Bros.—Smith & Barker—Duncan Sisters—Rath Bros.

Golden Gate—Jessie Busley—Max & Moritz—Bert Howard—Josephine Amoros—Moore & Kendall—Coogan & Casey.

SEATTLE, WASH.

Orpheum—Dance Creations—Haru Onuki—Hal Skelley—Don Valerio Trio—The Sheik—Thurber & Madison—Rolley & Laird.

SIOUX CITY, IA.

Orpheum—Tuscano Bros.—M. & P. Miller—Mark McDermott—Clayton & Edwards—Stewart Girls—Charles Irwin—The Skatelles.

VANCOUVER, B. C.

Orpheum—Henry Walthall—Flanigan & Morrison—De Marcos & Sheik Band—Glanville & Sanders—Bronson & Baldwin—Marino & Martin—Althea Lucas—Clara Howard.

WINNIPEG, MAN.

Orpheum—Aunt Jemima & Band—Walton & Brant—Ernest Hiatt—Goodell & Taylor—Dance Fantasy—Snell & Vernon—Leon Navara—Ames & Winthrop.

PANTAGES CIRCUIT
Week of April 2, 1923

ST. PAUL, MINN.

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Maya.

WINNIPEG, MAN.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

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Phil. La Tuska Mack & Castleton—Olga Miskia Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

SPOKANE, WASH.

Pasquali Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

SEATTLE, WASH.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

VANCOUVER, B. C.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

BELLINGHAM, WASH.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

TACOMA, WASH.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

PORTLAND, ORE.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

TRAVEL

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

SAN FRANCISCO, CAL.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

OAKLAND, CAL.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

LOS ANGELES, CAL.

The Lavollas—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

SAN DIEGO, CAL.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

LONG BEACH, CAL.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

SALT LAKE CITY, UTAH

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

OGDEN, UTAH

L. Burkhart Co.—Pierce & Goff—Keiner & Reaney—Thalero—Betty & Lou Hart—Major Rhodes.

DENVER, COLO.

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

(*Continued on page 26*)

NOTICE—ACTS AND MUSICAL TABS—NOTICE
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CIRCUS

YAAHAR CIRCUS SCORES

The Yaahar Temple Shrine Circus at Atlanta, Ga., was a wonderful success. The circus was furnished by the Wirth-Blumenfeld Fair Booking Association with the following acts: James and Jessie Burns, tight and slack wire walkers; the Reckless Duo, head balancers; Black and Blue, acrobats; Charles Karlos' circus ponies, dogs, etc.; John Barry's trained lions; Dave Costello Family, bareback riders; LaVan, flying act; Six International Arabs; Billie Hart and Kid Kennard, with several clowns. The circus gave wonderful satisfaction and the entire company were entertained by the Shrine Saturday morning in an automobile trip about the city and then a luncheon.

COOK BURIED ON WEDNESDAY

The funeral services for Lewis E. Cook were held at his late residence, 10 Taylor street, Newark, N. J., Wednesday morning, March 21. The show folks who went to pay their last respects to the well-known showman were William Blickenstaff of the National Printing Company, Sam Scribner, Willard Coxey, Lester Murray, Ernest Warner, Charles Harris, Mrs. Eddie Arlington with her daughter Miss Bessie, William C. Boyd, Harry Potter, and W. H. Middleton of the CLIPPER.

ROBINSON BUYS ANIMALS

Sam Dill and Joe Wallace of the John Robinson Circus were in New York last week and received for the above circus from Bostock of New York, two female Indian elephants about six feet high and one trained African leopard, which they will take to the winter quarters at Peru, Ind.

FINNEY IN NEW YORK

C. W. Finney, contracting agent of the Sells-Floto Circus, is in town making arrangements for the show, which will play this territory early this season. The show opens at the Coliseum, Chicago, Saturday, April 7.

FRINK IN NEW YORK

F. J. Frink, general agent of the Walter L. Main Circus, arrived in New York last week. Before leaving winter quarters his new advance car left to bill the first stand, Charlottesville, Va., where the circus opens the season Saturday, April 7.

DOWNIE AT HAVRE DE GRACE

Andrew Downie with his party left New York last Saturday with his performing elephants and calliope that were with the Marines Million Dollar Circus for winter quarters at Havre de Grace, Md.

STOCK FOR GRAND, HARTFORD

Helen Menken, now appearing in "The Seventh Heaven" at the Booth Theatre, and Frank McCoy are negotiating for the lease of the Grand Theatre, Hartford.

SHEESLEY SHOWS READY

WEST ALLIS, Wis., March 26.—The Greater Sheesley Shows, which have been in Winter quarters near here, are making rapid preparations to be ready for the opening of the new season. An extensive tour of the prominent fairs has already been arranged and the shows improved in anticipation. Owing to the many additions being made in the way of new shows and riding devices, a total of thirty double-length cars will be necessary to ship the show.

No less than fourteen clean pay shows will be carried this year, among which will be the wild animals, water circus, autodrome, tickle-town, midgets, Hawaiian theatre, Tanagra, circus side show, minstrels, Jonteel athletic arena, freak animal congress, Flanders Fields, Tiny Mite, the midget horse, and others. The rides will consist of the merry-go-round, Ferris wheel, whip, seaplanes, butterfly and caterpillar. The opening stand will be made near Milwaukee the last week in April and [illegible] signed for the Delaware, [illegible] Pennsylvania, New Jersey, Virginia, North Carolina and other State fairs, as well as a number of county fairs and others.

GRANADA THEATRE ROBBED

SAN FRANCISCO, March 12.—The cashier of the Granada Theatre was robbed of $187.00, when a well dressed man walked up to the ticket window about 9.45 P. M., as if to purchase a ticket, at the Golden Gate Avenue entrance.

"Shove out the cash and be in a hurry about it," was the first intimation that the girl had of the hold-up as she was about to hand the man a ticket. She pushed out all of the money in sight and then screamed, but the robber jumped into a waiting auto and escaped.

CIRCUIT ACT CANCELLED

CHICAGO, March 24.—The Alaska Duo is back from Mexico, where they were booked with Deas Circus by Paul Gouron, but were canceled after one week. The act claims that they were threatened with trouble if they did not sign a receipt in full, and permit the contract to be marked canceled.

BARNES SHOW OPENS

The Al. G. Barnes Trained Wild Animal Circus opened the season at Dallas, Texas, March 24. The show has added a lot of new features this season and played to a turn-away business.

"DRUMS OF FATE" OPENING

"Drums of Fate," a new drama by Theodore Dixon, Jr., will be given a hearing out of town the latter part of next month. The piece is being produced by a syndicate headed by the author.

OUTDOOR EXPOSITIONS

LARVETT LEASES "ELECTRIC PARK"

PEEKSKILL, N. Y., March 26.—Jules Larvett has leased "Electric Park," a fifteen-acre amusement resort, which he will open early in May.

A complete and up-to-date show will be given in different parts of the park, including everything from stock, vaudeville, to a circus whose program will be changed weekly. Riding devices, side-shows and the usual run of entertainment will also be a part of "Electric Park," which is situated near the baseball field, and known as the property of the late Judge Lynch.

GLICK RETURNS TO NEW YORK

William Glick, of the Greater Bernardi Shows has just returned from winter quarters at Petersburg, Va., and reports that the show is all ready to take the road as soon as season opens; all the wagons and fronts have been painted and the Ralph Smith's Troupe of Riders will look finer than ever this season as in addition to being repainted Mr. Smith has added several electrical novelties on them.

CAPITAL STOCK INCREASED

OKLAHOMA CITY, Okla., March 26.—At the meeting of the executive committee of the Texas-Oklahoma Fair Association held recently it was decided to increase the capital stock of the association from $100,000 to $150,000 and instructions were given to proceed at once with the plans for the construction of a race track, grand stand and other improvements.

TASHION BACK FROM FLORIDA

Mr. and Mrs. George Tashion have returned to New York from Miami, Fla., where they have been spending the winter. Mr. Tashion had the cook house on the Krause Exposition Shows last season and expects to be back with same show this coming season.

BERNARDI BUYS LIONS

The Greater Bernardi Shows have just purchased some performing lions from Andrew Downie, manager of the Walter L. Main Circus. Mr. Glick of the above show made the transaction and will also purchase some leopards, and when the show opens the season the animal show will be up to the standard that Col. Freari always kept it.

EQUITY AMUSEMENT CO. OPENS

H. C. Moore of New York and William B. Gorman of New London, Conn., are organizing and will put on the road an Exposition Show to be called Equity Amusement Co. Mrs. H. C. Moore will be secretary and treasurer.

HENRY ORGANIZING CO.

Lew Henry is in New York from his home in Mt. Clemens, Mich., and is busy organizing an Exposition Show. Mr. Henry played the lots of New York with his rides last season and decided to have his own complete show for this year.

JAMES WELSH RETURNS

Mr. and Mrs. James Welsh, who have been spending the winter at Miami, Fla., are back in New York and have signed with the Greater Bernardi Show and will have several concessions.

MRS. GERARD BACK FROM PANAMA

Mrs. Charles Gerard, who was with the Leo Bistaney Show in Panama with her Ferris wheel, returned to the States last week. She reports that the show had a successful engagement.

BLOCK CO. BOOKS ORDER

The Block Premium Sales Corp. of New York will supply the merchandise for the Elks Circus at Harrisburg, Pa., the week of April the 2nd, at Mageors Colliseum.

BROWN AND DYER SHOW OPENING

Al Dernberg, manager of the Brown and Dyer Shows, was in New York last week. Mr. Dernberg reported that the Brown and Dyer Trained Wild Animal Show put in a nice winter at Luna Park, Miami, Fla. The show will take the road this week and will play north by way of Atlanta, Ga., and Knoxville, Tenn., then East through Pennsylvania and New York.

FREEDMAN IS PRESS AGENT

Herman (Ike) Freedman has been appointed general agent of the Brown and Dyer Shows to succeed W. C. Bill Marcus. Mr. Freedman's mother has been very ill at her home in Waterbury, Conn., but is getting along nicely. Mr. Freedman will leave New York next week to visit the show which is now playing Georgia.

FREEDMAN IS AGENT

Ike Freedman has been appointed general agent of the Brown & Dyer Shows and on a recent visit to New York he went out to see his mother at Waterbury, Conn. Mrs. Freedman was very ill this winter, but has greatly improved and will soon be about again.

SHILLER IN NEW YORK

Dick Shiller, general agent, was in New York last week on his way from Philadelphia to Boston. Mr. Shiller has not as yet decided as to what show he will be ahead of this season.

D. B. ENDY ILL

D. B. Endy, son of H. N. Endy, manager of the Endy Shows, is seriously ill in the hospital at Pottstown, Pa. Mrs. Annie M. Endy, wife of H. N. Endy, who had been ill for a long time, passed away Feb. 26, 1923, and was buried March 1.

FIVE SHOWS FOR YONKERS

According to the latest reports five shows will play Yonkers, N. Y., in April at the same time. Were it not for the fact that there are several locations in town, it could not be done.

ENGAGED FOR "FIRES OF SPRING"

Lawrence Weber and F. Ray Comstock have engaged Josephine Victor for the feature role in "Fires of Spring," a play by Robert McLaughlin, the Cleveland manager, which they will shortly put in rehearsal.

SEASON'S NEWEST AND MOST PROFITABLE MERCHANDISE FOR CONCESSIONAIRES

Musical Instruments of all descriptions.

LAMPS of Mahogany, Glass, Metal, Etc.

BEADED BAGS—unusually low priced.

American & Imported Clocks—All styles and prices.

Ladies' Overnight Cases
Men's Traveling Bags, Suit Cases, Etc.

ELECTRICAL APPLIANCES, Most complete stock in the country.

Over 150 Silverware items, the choice designs from the leading manufacturers.

CHINESE PARASOLS. Water proof, Various colors and unusual Chinese designs.

BLANKETS, DOLLS, ALUMINUM, AUTO ROBES, SILK AND COTTON PARASOLS, ETC.

Write for prices and new Catalogue. Same will be issued April 5th. Complete stock of all merchandise. All orders shipped same day as received.

BLOCH PREMIUM SALES CORPORATION
28 WEST 22nd STREET NEW YORK CITY
W. J. (Bill) Bloch, Manager. Wm. (Baby Willie) Engelson, Assistant Manager

CALL CALL

WORLD AT HOME SHOWS
Opens Saturday, April 21st, for seven days at
ALEXANDRIA, VA.

Location in the center of the business and residential section—opening for the B. P. O. Elks Spring Festival Special free features.

VICTOR'S CONCERT BAND

Cliff Curran—Performs on top of 80 foot pole—first appearance in America, brought to America as the special free feature of the World At Home Shows.
All people engaged report at Winter Quarters two weeks before opening.
Advance Help address M. B. Golden, London, Ohio.
Riding Device Help—Chas. Anderson, Alexandria, Va.
Train Men—Ed. Payton, Alexandria, Va.
Drivers and Hostlers—Steve Lloyd, Alexandria, Va.
Musicians—Prof. Victor, c/o Billboard, New York.
Showmen, Concessions, Talkers and **Grinders** and all others Address **Irv. J. Polack,** Gen. Mgr., Alexandria, Va.

30 Double Length Cars

THE

25 High Class Attractions

Greater Sheesley Shows

Long Season of Real Celebrations and Fairs Opens April 23d

Following fairs already contracted

Wilmington, Del. State Fair
Timonium, Md. State Fair
Hanover, Pa. County Fair
Trenton, N. J. State Fair
Richmond, Va. State Fair
Other Fairs and celebrations announced later
Kinston, N. C. County Fair
Raleigh, N. C. State Fair
Fayetteville, N. C. Fair
Goldsboro, N. C. Fair
Greenville, N. C. Fair

SHOWMEN:—We will book any clean pay attraction of merit, or will finance any practical new idea. What have you to offer? Positively nothing suggestive.
CONCESSIONAIRES:—If you are abreast of the times, and conduct your business on strict legitimate lines we can place you to an advantage.
HAVE FOR SALE:—Set of Venetian Swings stored at Lockport, N. Y. Twelve boats in excellent condition. First $350 cash takes them. Do not write unless you mean business, as these are a real bargain for someone.
ALL ADDRESS:—JOHN M. SHEESLEY, Winter Quarters, Wisconsin State Fair Grounds, West Allis, Wisconsin.
FAIR AND CELEBRATION COMMITTEES, address R. A JOSSELYN, Gen. Agt. as above.

RINGLING CIRCUS A GREAT HIT

Ringling Brothers and Barnum & Bailey, the circus colossal, opened the 1923-24 season on Saturday afternoon at the Madison Square Garden and revealed twenty-four big displays, finely mounted, georgeously staged and costumed, presented in a manner which held the attention of the big audience which crowded the auditorium to the doors, from the moment of the beginning of the introductory pageant until the final display, nearly three hours afterwards.

The striking costumes dazzled, the lighting effects handled in artistic and sparkling manner, combined with the wonderful array of acts, new and old, furnished a thrill that no other type of entertainment can ever supply. The three rings and four stages were crowded with entertainment which increased in size and value until all the previous records of the big show were surpassed.

The animal acts have been increased largely, the old ones introduced dozens of new tricks, while the new ones showed bits never before witnessed.

Christian Scroder's trained bears did a dozen new bits ending with a stirring wrestling scene with two bears. Sultan, the riding lion and Nairobi, the riding tiger, did a thrilling bit. Nine male lions were put through a variety of stunts by Captain Ricardo, M. Philadelphia won a lot of applause with the "kittens from the forest," and Mabel Stark, with Midnight, the black tiger and the Bengal wrestling tiger furnished one of the best acts in the entire show.

George Denman's trained elephants performed in three rings and worked with a precision of movement and finish that fairly baffled description. The whole collection vied with one another and gave a performance that was remarkable.

Mlle. Leitzel, the aerial gymnast, is still one of the show's big features and with the entire arena all to herself amazed with her remarkable feats of strength, ending her act with the casting of her body over her shoulder nearly a hundred times. Her wonderful strength and endurance combined with the grace and speed with which she did her act held the big audiences almost breathless.

Berta Beeson, the "Eltinge of the Wire," is a remarkable performer in many ways. His female impersonation is wonderful and in addition to this is in a class all by himself on the wire. All the dances done by the best exponents of the art are duplicated on the wire by Beeson, who works with as much ease and grace as though he were on the floor.

Manuel Herzog, John Agee, and Rudolph Mayer, appeared with their big troupe of trained horses that displayed in addition to the score or more of tricks that amazed last year's audiences, did fully a dozen more, every one of which was amazing. This is one of greatest sight acts ever seen in any show.

The Nelson Family are featured among the acrobats and revealed some wonderful work. Father, mother, six daughters, and one son gave a performance highly skilled and presented with remarkable style and finish. A short display of wild west riding and roping was a thriller, some of the finest work ever seen being rushed along at a break-neck pace.

The horses were fine and their riders handled them with rare skill. Among the famous riders were Robert Cotrell, Minnie Taylor, Lillian Compton, Austin King, Madame Catrell, John Agee, Rudolph Mayer, Austin King and Rudolph Mayer. A delightful display of color and charm was furnished by Mme. Bradna, who with horses, birds, pretty girls and beautiful costumes, gave one of the most beautiful scenes ever seen in a circus. Novel presentations of trapeze exploits, head balancing and other stunts were furnished by Hillary Long, M. Bernard, The Rooneys, Ira Malette and the Richter Sisters.

Some striking aerial entertainment was furnished by the Siegrist-Silbon Troupe, the Clarkonian-Tomelson Troupe and the Charles Siegrist Company. A big array of clowns furnished many laughs for the kids and grown-ups as well.

Alf Loyal and his wonderful trained dogs scored one of the hits of the show. "Toque," the trick dog who rides, leaps and juggles is a whole show in himself.

The Pallenberg Bears, a well-trained troupe, gave an interesting exhibition and some riding was shown by The Ernestos, The Reiffernachs and The Sevillos.

A score or more of exciting exhibitions in the air were furnished by Albert Powell, Jr., Roscoe Goodwin, Mlle. Jenne and Harry De Marlo.

Fred Bradna, general Equestrian Director of the show, handled the opening performance with all the ease imaginable giving the impression of having a show under his direction for months instead of giving the season's opening performance.

Merle Evan, musical director, had selected a fine program which his band played finely during the performance.

The show is the last word in circus entertainment.

WORLD SHOWS FOR BALTIMORE

The World of Home Shows will play on the circus lot at Baltimore, Md., the week that the Ringling Bros. and Barnum & Bailey Combined Circus plays there. There was some misunderstanding as to whether the above show or the World of Mirth Show were contracted for that week, and it was given to the World at Home.

WORK STARTS ON PLAY-LAND

Work was started last week on the new Pleasure Park at Freeport, L. I., and it will be known as Play-Land. The company has twelve and a half acres of land and it will contain, besides the several park rides, an up-to-date swimming pool, and will open early this Summer.

CONCESSIONS DID WELL

All of the concessions at the Marines Million Dollar Circus and Fair did a nice business last week at the 104th Field Artillery Armory, Sixty-eighth street and Broadway, New York. Thursday, Friday and Saturday nights were very well attended.

DREAMLAND SHOW OPENING

Johnny Wallace, of the Dreamland Shows, was in Pottstown, Pa., last week arranging to ship his Ferris wheel to winter quarters, Brooklyn. The Dreamland Shows will open in Yonkers, N. Y., the middle of April.

LYLE IN NEW YORK

Jack V. Lyle, of Tarboro, N. C., was in New York last week on business. Mr. Lyle is now permanently located in Norfolk, Va., and will be connected with the amusement promotions there.

HIPPLE BACK FROM FLORIDA

Clyde Hipple, with his wife, will arrive back in New York this week from Florida, where he has been wintering. Mr. Hipple had a string of concessions with the Frank Murphy Shows last season.

WHITEMAN A HIT IN LONDON

According to cable advices received last week Paul Whiteman's Orchestra, which opened on Monday, March 19, in the Murry & Wylie Revue, "Brighter London" was the hit of the show. The London press was enthusiastic in their reception of the orchestra, many of them stating that nothing remotely approaching this style of music had ever been heard in England.

A cable received from Ernest Cutting, of the Whiteman offices, states "Terrific success audience cheered hit of show."

The orchestra is supposed to open in a London cafe co-incident with its appearance at the London Hippodrome, but the action of the Labor Ministry has made it necessary for the Whiteman contingent to lay its plan with great care and to obtain full government sanction before appearing anywhere except at the theatre.

COLORED CIRCUIT OPENING

The first organization ever perfected in the United States to play only colored musical shows in the largest metropolitan cities has just been completed and is ready to begin operations. The circuit is known as the Syndicate Attractions Circuit, Inc., and it is claimed that there are fifteen weeks already contracted for and ready to open within the next six weeks.

Robert Levy is president and general manager of the circuit and also the organizer and originator of the idea. Levy is the father of the colored show movement, and it was he who organized the Lafayette Players, which company won world wide fame by its superior performances. Levy is also credited with being the first producer to have organized a colored troupe which played a consecutive successful season of 52 weeks for five consecutive years.

The Syndicate Circuit will control the shows and houses, and it is expected that the complete route will be able to play a show for a season of at least forty weeks. Houses will be located in the principal cities, some of which have been playing colored shows. The idea of forming the Syndicate Circuit came to Mr. Levy, who himself controls and owns several theatres.

WILBUR HOLTON

Sensational Dancer with Kelso Bros. & Co.

ULIS & CLARK

IN HARMONOLOGY

DIR. PETE MACK, PAT CASEY'S OFFICE

HARRY L. COOPER

IN "BLUNDERS"

A LAUGH RIOT WITH

FRANK PICKETT and RAE CHANDLER

Personal Direction CHAS. ALLEN

Management M. S. BENTHAM

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Palace, Baltimore, 26-31; Gayety, Washington, April 2-7.

Big Jamboree—Casino, Boston, 26-31; open April 2-7.

Billy Watson Beef Trust—Empire, Toronto, Ont., 26-31; Gayety, Buffalo, 2-7.

Bon Tons—Gayety, Detroit, 26-31; Empire, Toronto, Oct. 2-7.

Broadway Brevities—Yorkville, New York, 26-31; Casino, Philadelphia, 2-7.

Broadway Flappers—Gayety, Washington, 26-31; Gayety, Pittsburg, April 2-7.

Bowery, Burlesquers—Gayety, Omaha, 24-30; Gayety, Minneapolis, April 2-7.

Bubble Bubble—Stone, Binghamton, 28; Colonial, Utica, 29-31; Gayety, Montreal, Can., April 2-7.

Chuckles of 1923—Gayety, Minneapolis, 26-31; Gayety, Milwaukee, April 2-7.

Dave Marion's Own Show—Casino, Philadelphia, 26-31; Palace, Baltimore, April 2-7.

Flashlights of 1923—Orpheum, Paterson, 26-31; open April 2-7.

Follies of the Day—Empire, Brooklyn, 26-31; Yorkville, New York, April 2-7.

Frank Finney Revue—Hurtig & Semons, New York, 26-31; Empire, Providence, April 2-7.

Folly Town—Open 26-31; Gayety, St. Louis, April 2-7.

Giggles—Gayety, Buffalo, 26-31; Gayety, Rochester, April 2-7.

Greenwich Village Revue—Columbia, New York 26-31; Empire, Brookln, April 2-7.

Hello Good Times—Olympic, Cincinnati, 26-31; open, April 2-7; Gayety, St. Louis, 9-14.

Hippity Hop—Empire, Newark, 26-31; Orpheum, Paterson, April 2-7.

Jack Reid's Show—Gayety, St. Louis, 26-31; Gayety, Kansas City, April 2-7 (close).

Jimmy Cooper's Beauty Review—Empire, Providence, 26-31; Gayety, Boston, April 2-7.

Keep Smiling—Empress, Chicago, 26-31; Gayety, Detroit, April 2-7.

Knick Knacks—Colonial, Cleveland, 26-31; Empire, Toledo, O., April 2-7.

Let's Go—Miner's Bronx, New York, 26-31; Cohen's, Newburgh, N. Y., April 2-4; Rialto, Poughkeepsie, 5-7.

Maids of America—Lyric, Dayton, O., 26-31; Olympic, Cincinnati, April 2-7.

Mimic World—Cohen's, Newburgh, N. Y., 26-28; Rialto, Poughkeepsie, 29-31; Casino, Brookln, April 2-7.

Mollie Williams' Show—Empire, Toledo, 26-31; Lyric, Dayton, April 2-7.

Radio Girls—Gayety, Montreal, Can., 26-31; Casino, Boston, April 2-7.

Reeve's Show—Gayety, Rochester, 26-31; Lyceum, Ithaca, N. Y., April 2; Auditorium, Auburn, 3; Stone, Binghamton, 4; Colonial, Utica, 5-7.

Rockets—Gayety, Pittsburgh, 26-31; Colonial, Cleveland, April 2-7.

Step On It—Open 26-31; Miner's Bronx, New York, April 2-7.

"Sliding" Billy Watson, Fun Show—Star & Garter, Chicago, 26-31; Empress, Chicago, April 2-7.

Social Maids—Gayety, Milwaukee, 26-31; Columbia, Chicago, April 2-7.

Step Lively Girls—Grand, Worcester, 26-31; Hurtig & Semons, New York, April 2-7.

Talk of the Town—Open 26-30; Gayety, Omaha, 31-April 6.

Temptations of 1923—Gayety, Kansas City, 26-31 (close).

Town Scandals—Columbia, Chicago, 26-31; Star & Garter, Chicago, April 2-7.

Wine, Women and Song—Gayety, Boston, 26-31; Columbia, New York, April 2-7.

Youthful Follies—Casion, Brooklyn, 26-31; Empire, Newark, April 2-7.

MUTUAL CIRCUIT

Band Box Review—Empire, Hoboken, 26-31.
Flappers of 1923—Open 26-31.
French Models—Niagara Falls, N. Y., 30-31.
Girls-a-la-Carte—Majestic, Wilkesbarre, 26-31.
Girls from Reno—Star, Brooklyn, 26-31.
Girls from Folies—Lyric, Newark, 26-31.
Hello Jake Girls—Howard, Boston, 26-31.
Jingle Bells—Folly, Baltimore, 26-31.
Jazz Time Review—Majestic, Albany, 26-31.
Jersey Lilies—Bijou, Philadelphia, 26-31.
Kuddlin' Kittens—People's, Cincinnati, 26-31.
Laffin' Thru 1923—Olympic, New York, 26-31.
Midnite Maidens—Garden, Buffalo, 26-31.
Miss N. Y., Jr.—Broadway, Indianapolis, 26-31.
Pat White and His New Big Shows—Gayety, Brooklyn, 26-31.
Round the Town—New Empire, Cleveland, 26-31.
Sweet Bay Bees—Majestic, Scranton, 26-31.
Step Along—Penn Circuit, 26-31.
Town Follies—Gayety, Louisville, 26-31.

MURIEL CLAIRE SIGNS

Muriel Claire, ingenue prima donna, succeeded Gwyneth Dorsey with "Flappers of 1923" at the Majestic, Albany. She was booked by Harry Rudder.

MINER'S 8TH AVE. OPENS IN AUG.

Miner's Eighth Avenue Theatre, which has been taken over by the Minsky Brothers, will open with stock early in August.

SIGN WITH PECK & KOLB

Peck and Kolb have signed the following for next season: Alfrarette Symonds, Gus Legett, Jessie and Herbert McDonald, Chief Little Elk and Company. They also state that they intend to keep the present "Hippity Hip" cast intact for next season.

MAY KING IN HOSPITAL

May King, a member of the "Flappers of 1923," is confined to the Albany City Hospital in Albany, N. Y., where she was taken March 14, to be operated on for appendicitis.

MARION SHOW BREAKS RECORD

The Dave Marion Show played to largest business last week at the Yorkville of any show playing that house this season. The show did between $5,500 and $5,600.

STRAND THEATRE LEASED

NEWARK, N. J., March 26.—The Strand Theatre, this city, has been leased by Hurtig & Seamon, of New York, who will open the house on April 2nd with dramatic stock.

WAKEFIELD TO PRODUCE

Frank Wakefield has been engaged to produce the "tab" stock shows for S. W. Mannheim at his Band Box Theatre, Cleveland, to open shortly.

THE GIRL WITH THE GOLDEN VOICE

MURIEL CLAIRE

INGENUE PRIMA DONNA

WITH FLAPPERS OF 1923

OLYMPIC WEEK APRIL 2d

Wanted---Burlesque Stock

PRINCIPALS and CHORUS—AT ONCE

APPLY J. WHITEHEAD

Empress Theatre, Halsted and Sixty-third Streets, Chicago, Ill.

HARRY A. WATSON

JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"

I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

STARS OF BURLESQUE

OMIKSE CIMOC **ERNIE MACK** WORKING? YES WITH JINGLE BELLS

READY TO ACCEPT OFFERS FOR NEXT SEASON **CALIFORNIA TRIO** BEN JOSS, HARRY BART, JIM HALL, Managers

This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.

WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE

GLAD TO GET BACK AGAIN

BETTY WEBER

THE PHONOGRAPH STAR
Burlesque's Best Blues Singer

LYDIA HARRIS

Doing Specialty with
JIMMIE COOPER and his "BEAUTY REVUE"
Columbia Circuit

CHAS. (Red) MARSHALL

ECCENTRIC BOOB—"GOOD" WITH MOE MESSING'S "KUDDLING KITTENS"

BETTY BURROUGHS

DAINTY, DASHING SOUBRETTE JIMMIE COOPER'S BEAUTY REVUE

HARRY ANDERSON

DOING A SINGING SPECIALTY, ALSO CHARACTERS, WITH HIPPITY HOP CO.

EMILY NICE

INGENUE-SOUBRETTE—"TOWN FOLLIES"

HARRY VON TILZER'S
TERRIFIC NOVELTY COMEDY HIT
OLD KING TUT
with the greatest Comedy Lyric ever written by BILLY JEROME
AN OVERNIGHT WALLOP!—GREAT FOR MALE—FEMALE—DOUBLES—TRIOS OR QUARTETTES. WRITE OR WIRE FOR YOUR COPY TODAY!
HARRY VON TILZER MUSIC PUB. CO.
NEW ADDRESS 719 SEVENTH AVE., NEW YORK NEW ADDRESS

ROSENTHAL HOLDING TWO JOBS

J. J. Rosenthal has been detailed to a double mission by Sam H. Harris and is now dividing his time between New York and Boston each week. While in New York he is doing the exploiting for "Ice Bound" at the Harris Theatre and while in Boston he is preparing for the opening of "Six Cylinder Love" at the Tremont Theatre on April 9. Rosenthal is covering Boston with the announcement that the show will be there for thirty-six nights; six Wednesday matinees; six Saturday matinees and one matinee on Patriot's Day, or forty-nine performances in all.

"THIN ICE" FOR STOCK

"Thin Ice," the comedy drama by Percival Knight, which ran at the Comedy and Belmont Theatres, has been released for stock by the National Play Company. Knight will sail for England in May, when he will stage the play at a London theatre in association with Charles B. Cochran.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., $.20 Mats. Thurs. & Sat. 2.20
DAVID BELASCO Presents
Lenore Ulric
as KIKI
A Character Study by Andre Picard

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M., 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

BROOKLYN THEATRES

Casino Theatre
Youthful Follies
Next Week—MIMIC WORLD

Empire Theatre
Ralph Avenue and Broadway
Follies of the Day
Next Week—Greenwich Village Review

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
Girls from Reno
Next Week—"LAFFIN' THRU"

Gayety Theatre Throop Ave. & Broadway
Pat White Show
Next Week—BAND BOX REVIEW

DOOLEY OUT OF "BUTTERFLY"

Johnny Dooley, featured comedian with Oliver Morosco's musical comedy, "Lady Butterfly," missed three performances of the piece last week due to a heavy cold. For a time his physician believed he had contracted pneumonia. Dooley was ordered to bed Thursday afternoon, and his physician communicated to the Morosco office that he would not be able to go on in the performance Thursday night. After much scurrying Morosco located Florenz Ames, who had preceded Dooley in the production, to go into the show Thursday night. Ames agreed to bridge the gap for the evening, but could not remain longer on account of a vaudeville engagement. On Friday night the rôle was played by Vere Richards, Dooley's understudy, who also played it at the Saturday matinee. Dooley phoned late Saturday afternoon that he would be able to play the evenipg performance, and did.

"Lady Butterfly" closed at the Globe last Saturday night and moved into the Astor Theatre last Monday night for a continuation of its metropolitan run.

WAYBURN OFFICES MOVING

The office of Ned Wayburn, Inc., will be moved on May 1, from 229 West 45th Street to 1841 Broadway, Broadway and 60th Street, where they will take over an entire loft, opening the largest offices of this kind in the country. Part of the space will be devoted to the administrative offices and the rest to the Wayburn dancing studios, with several large rooms suitable for holding rehearsals. The equipment will be the most modern ever used in a producer's office, with special rooms devoted to experimental purposes, both for lighting and scenery.

MARY MURILLO EFFECTS SEIZED

Household furnishings and antiques, in the home of Miss Mary Murillo, scenario writer, No. 339 West 85th street, were seized last Saturday by a deputy sheriff on a writ obtained by William E. D. Stokes, who holds a chattel mortgage on them for $2,503.

When Deputy Sheriff Conlin and a keeper he took along to guard the furniture called, Miss Murillo was absent from home when they called, and were let in by carpenters working at the place. Miss Murillo was said to be in Hollywood.

FRED NIBLO JR. STARTS

Fred Niblo, Jr., son of the comedian and the late Josephine Cohan, was inducted into the theatrical business last week by his uncle, George M. Cohan, when he was delegated to manage "So This Is London" at the Hudson Theatre during the absence of Eddie Dunn in Europe.

GLADYS COOPER TO DO "MAGDA"

LONDON, March 26.—Miss Gladys Cooper will make her re-appearance at the Playhouse in April, in a revival of "Magda." Mrs. Patrick Campbell made a big personal success some 25 years ago, in this play and in 1891 Madame La Duse, the famous French actress, played in it.

WORK ON BILTMORE STARTS

Work will begin on the erection of A. L. Erlanger's new $1,000,000 theatre, the Biltmore, in Los Angeles, with the breaking of ground on March 31st and it is expected the theatre will be ready for occupancy in January, 1924. As exclusively announced in THE CLIPPER recently, the theatre will be erected in conjunction with the New Biltmore Hotel on Fifth Street, extending from Oliver Street to Grand Avenue, in the heart of the business section of the city. The new playhouse will conform architecturally with the hotel. The main entrance to the theatre will be on Fifth Street with an arcade entrance from Oliver Street through the hotel into the theatre lobby. The theatre will be a three-floor house and seat 1,750.

Until the Biltmore is ready first class road companies will continue to play at the Mason Opera House. When the new house is opened the Mason will either be devoted to other forms of entertainment or be torn down to make way for a commercial building.

ENLARGING THE BELMONT

Richard Herndon, lessee of the Belmont Theatre, is contemplating enlarging the seating capacity of the house from 498 to 798 seats. This will be done during the summer period, when the entire interior of the theatre will be ripped out and the theatre rebuilt so as to place the additional 300 seats in it. Herndon claims that even though an attraction may be voted a success in this house by the critics that the size of the theatre makes it impossible for the play to become a big success from a financial standpoint.

"STRUTTIN' TOWN" COMING IN

"Struttin' Town," a negro musical show, which is credited with having cleaned up in the West, will work its way East, with New York as its ultimate destination. Those who have glimpsed the piece along the line claim that the show is played in a tempo that surpasses "Shuffle Along," which is credited with holding the speed record for this type of show in the West.

MILLER AHEAD OF OLCOTT SHOW

Charles "Musty" Miller will go in advance of Chauncey Olcott in "The Heart of Paddy Whack," which opens under the management of the Selwyn's at the Alvin Theatre, Pittsburgh, on April 2. The company will remain on tour, playing week stands until early in June.

BROWN HAS CHOICE OF THREE

Porter Emerson Brown, who closed his production "Sold" after playing Pittsburgh, ten days ago, is negotiating for a New York theatre to present the play April 2. He has had three houses offered him, with the guarantee lifted from one of them.

NICOLAI BACK FROM PALM BEACH

George H. Nicolai, secretary of the Producing Managers' Association, returned from a three-weeks' sojourn at Palm Beach on Monday.

"AS YOU LIKE IT" FOR SHUBERT

The National Art Theatre's production of "As You Like It," with Marjorie Rambeau in the leading role, which is being sponsored by the Producing Managers' Association, will succeed "Peer Gynt" at the Shubert Theatre on April 23. "As You Like It" is now rehearsing behind locked doors at that theatre under the direction of Robert Milton. Those in the cast besides Miss Rambeau include Margo Gilmore, daughter of Frank Gilmore, executive secretary of the Actors' Equity Association; A. E. Anson, Ernest Lawford, Pat. Kerrigan, and Ian Kee. Prior to coming to New York the show will have its initial performance at Poli's Theatre, Washington, on April 16.

HAWAIIANS ACT IN STOCK

Henry Duffy, through Leslie Morosco, has engaged the original Hawaiians of "The Bird of Paradise" company to appear with his stock company at the Academy of Music, Baltimore, next week, when they present the play there. After the Baltimore performances the Hawaiians intend returning to their native land.

BROADCASTING "WILDFLOWER"

"Wildflower," the Arthur Hammerstein musical production at the Casino, will be the first show to be broadcaster entirely by radio on Thursday night. Station WAEF will have this distinctive honor of giving its plant over for a three hour period.

GRIBBLE TO WRITE GARDEN SHOW

Harry Wagstaff Gribble, author of "March Hares," has been commissioned by the Shuberts to write the book for their next Winter Garden show, which will be put in rehearsal late in May.

BROWN SIGNS FOR THREE YEARS

Walter Brown signed a contract for three years with Eddie Daley last week. Brown is with the show this season.

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VAUDEVILLE BILLS

(Continued from page 21)

COLORADO SPRINGS AND PUEBLO

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

OMAHA, NEB.

Nelson's Catland—Jan Rubini—Weston & Eline—Reynold's Opera Co.

KANSAS CITY, MO.

Kaufman & Lillian—Rowland & Weehan—McFarland Sisters—El Cota—Cheyenne Days—Bright & Glock.

MEMPHIS, TENN.

Arnold & Florence—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals—Gibson & Betty.

CHICAGO KEITH OFFICE

Week of April 1, 1923

CINCINNATI, OHIO.

Palace—Al Moore's Band—Holt & Leonard—Lynn & Lockwood—Sidney & Landfield—Smith & McGary.

CLEVELAND, OHIO

Hippodrome—Caesar Rivoli—Ahern & Peterson—Cleveland & Dowry—Gene & Mignon—Haney & Morgan—Four Girton Girls

CLINTON, IND.

Capitol (Sunday, Monday)—Hayes & Lloyd. (Tuesday and Wednesday)—Minstrel Monarchs. (Second Half)—Quinn & Caverly.

DAYTON, OHIO

Keith's (First Half)—Mack & La Rue—Flanders & Butler—Barnum Was Right—Joe Cook—Alexander & Smith. (Second Half)—Black Eyed Susans—Claudia Coleman—Ward & Van.

DETROIT, MICH.

La Salle Garden (First Half)—Adams & Morin—Shannon & Gordon—Master Gabriel—Hart, Wagner, Eltis—Haunted Violin. (Second Half)—Mack & La Rue—Kingston & Ebner—Barnum Was Right—Jessie Reed—Klass, Manning & Klass.

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EVANSVILLE, IND.

Victory (First Half)—Peronne & Oliver—Walter Newman Co.—Maxon & Brown—Hazel Green Band. (Second Half)—Bird Cabaret—Hayes & Lloyd—Al Field's Co.—Mabel Harper Co.—Hazel Green Band.

FLINT, MICH.

Palace (First Half)—Fulton & Mack—Inez Hanley—Dave Ferguson Co.—Christy & Bennett—Dance Lites. (Second Half)—Raymond & Wilbert—Barry & Whitledge—Marie Kelly Co.—Green & Barrett—Caul Sisters.

FT. WAYNE, IND.

Palace (First Half)—Kingston & Ebner—Hall & Shapiro—Klass, Manning & Klass. (Second Half)—Hart, Magner & Co.—Girl from Toyland—Adams & Morin—M. Van Berger.

INDIANAPOLIS, IND.

Palace—Herbert Lloyd Co.—Big City Four—Black & O'Donnell—Stranded—Judge Baggott—Kent & Allen.

KALAMAZOO, MICH.

Regent (First Half)—Raymond & Wilbert—Barry & Whitledge—Harmony Land—Williams & Clark—Teddy. (Second Half)—Octavo—Bender & Armstrong—Dance O'Lites.

KOKOMO, IND.

Strand (First Half)—Andy Gump—Minstrel Monarchs. (Second Half)—Ann & Tess Carter—Four Erratas.

LANSING, MICH.

Regent (First Half)—Octavo—Bender & Armstrong—Marie Koll Co.—Green & Barrett—Caul Sisters. (Second Half)—J. & Harry Shields—Williams & Clark—Favorites of Past.

LEXINGTON, KY.

Ben Ali (First Half)—Morgan & Gates—Byal & Early Co.—Black Eyed Susans—Ward & Van. (Second Half)—Flanders & Butler—Carney & Rose.

LIMA, OHIO

Faurot O. H. (First Half)—Girl from Toyland—Jessie Rose—Stanley, Wilson Sisters—Cerney & Rose. (Second Half)—Will J. Ward—Phina Co.—Newport, Stirk & P.—Haunted Violin.

MIDDLETOWN, OHIO

Gordon—Stanley, Wilson Sisters—Shannon & Gordon.

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PADUCAH, KY.

Orpheum (First Half)—Irene Trevette—Wild & Sedalia—Nine O'clock—Bird Cabaret. (Second Half)—Three Renards—Connelly & Radcliffe—Walter Newman Co.

RICHMOND, IND.

Murray (First Half)—Hickman Bros. (Second Half)—G. Sinclair Co.—Maxon & Brown.

WESTERN VAUDEVILLE

Week of April 1, 1923

CHICAGO, ILL.

Majestic—Elly—Thelma—Billy Miller & Co.—Frank Farron—A Pair of Deuces—La Graciosa.

Kedzie (First Half)—Dave & Tressle—Savoy & Williams.

American (First Half)—Katheryn Arnold & Co.—Chamberlain & Earl—Hill & Cameron. (Second Half)—Fairman & Wayne—Bergman & McKenna.

Lincoln (First Half)—Gaffney & Walton—Rodero & Brown—Spencer & Williams—Four Songsters.

Englewood (First Half)—Page & Green—Great Lester—Adelaide Bell & Co. (Second Half)—Three Taketas—Johnny's New Car—Spencer & Williams.

ABERDEEN, S. D.

Orpheum (April 7 and 8)—Delmore & Moore—Blaise & Blaise.

BLOOMINGTON, ILL.

Majestic (First Half)—Warr's Jazz Symphonists. (Second Half)—Four Rubini Sisters.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Grindell & Esther—Lambert & Fish. (Second Half)—Local Talent.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Wilson Aubrey Trio—Page & Green—Waiman & Berry—Geo. & Paul Hickman—Jarvis Revue—Les Gellis—Gladys Delmar & Band.

DAVENPORT, IOWA

Columbia—Dainty Marie—Three White Kuhns—Lambert & Fish.

DUBUQUE, IOWA

Majestic—Marguerite Padula—Three White Kuhns.

GALESBURG, ILL.

Orpheum (First Half)—Edith Clifford—Jim, He's a Bear. (Second Half)—Lawton—Mabel Harper & Co.—Annabelle.

FARGO, N. D.

Giant (First Half)—Delmore & Moore—Blaise & Blaise. (Second Half)—Armstrong & Phelps.

FT. MADISON, IOWA

Columbia—Collins & Hill—Daly & Burch—Sylvia-Dayne & Co.

GRAND FORKS, N. D.

Orpheum (Friday and Saturday)—Sylvia Dane & Co.

GRAND ISLAND, NEBR.

Majestic (First Half)—Freddie Walker—Moore & Fields—Broadway to the Bowery. (April 5, 6 and 7)—Arch Woody—Tyler & Crolius.

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GREEN BAY, WIS.

Orpheum (First Half)—Vernon.

JOLIET, ILL.

Orpheum (First Half)—Smith & Strong—Mack & Velmar Co.—Yorke & King. (Second Half)—Wilson-Aubrey Trio—Stanley Chapman—Earle & Rial Revue.

JOPLIN, MO.

Electric (First Half)—Holly & Gibson—Three Alex. (Second Half)—Mason & Scholl—McKay & Earle.

KANSAS CITY, KANS.

Electric (First Half)—Ja Da Trio. (Second Half)—Coscia & Verdi.

KANSAS CITY, MO.

Globe (First Half)—McKinley Sisters—Weir & Crest—Three Melvins. (Second Half)—Lester Raymond & Co.—Wheaton & Boyd—Broderick, Wynn & Co.—Brady & Mahoney.

Main St.—Jack Hughes Duo—Sylvester & Vance—Valentine Vox—Arthur Vinton & Co.—Stan Stanley—Marry Me.

KEOKUK, IOWA

Regent (First Half)—Hardy Bros. (Second Half)—Collins & Hill—Daly & Burch—Sylvia-Dayne & Co.

LEAVENWORTH, KANS.

Orpheum (Sunday)—Lester Raymond & Co.—Whiting & Dunn—Broderick Wynn & Co.—Wheaton & Boyd.

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LINCOLN, NEBR.

Liberty (First Half)—Eary & Eary—Moore & Fields—Stuart Girls—Broadway to the Bowery. (Second Half)—Francis Ross & Du Ross—Sheehan & Startzman—Crystal Bennett & Co.

MADISON, WIS.

Orpheum (First Half)—Harry & Anna Seymour—Harry Santry & Band—Santry & Seymour—Trennelle Trio. (Second Half)—Revue Resplendent.

MARSHALLTOWN, IOWA

Casino—Jimmy Van—Grindell & Esther.

MINNEAPOLIS, MINN.

Seventh St.—Jack & Jessie Gibson—Olive & Mack—Fagg & White—Gaffney & Walton—Henry Catalano & Co.—Miller, Packer & Selz—Jewell's Manikins.

MILWAUKEE, WIS.

Majestic—The Florenis—Jerome & France—Ben Nee One—Jack George Duo—Tango Shoes—Alexandria—Three Weber Girls.

NORFOLK, NEBR.

Auditorium (First Half)—Francis Ross & Du Ross—Stuart Girls—Eary & Eary. (Friday and Saturday)—Sinclair & Gray—Monte & Lyons—Foch Four.

PEORIA, ILL.

Orpheum (First Half)—Earle & Rial Revue—Stanley Chapman—Dainty Marie. (Second Half)—Frank De Voe & Co.—Raymond Bond & Co.—Warr's Jazz Symphonists.

QUINCY, ILL.

Orpheum (First Half)—Lawton—Mabel Harper & Co.—Annabelle. (Second Half)—Edith Clifford—Jim—He's a Bear.

RACINE, WIS.

Rialto—Ray & Edna Tracy—Smith & Strong—Mack & Velmar—York & King.

ROCKFORD, ILL.

Palace (First Half)—Revue Resplendent. (Second Half)—Harry & Anna Seymour—Henry Santry & Band—Santrey & Seymour—Trennell Trio.

ST. JOE, MO.

Electric (First Half)—Gehan & Garretson—Al Borde & Co.—Seymour & Jeanette. (Second Half)—Eary & Eary—Whiting & Dunn—Weir & Crest—Broadway to the Bowery.

ST. LOUIS, MO.

Columbia (First Half)—Denyle, Don & Everett—Jason & Harrigan—Current of Fun—Brady & Mahoney. (Second Half)—Collins & Hill—Daly & Burch.

Rialto (First Half)—Page, Hack & Mack—Gladys Delmar & Band—Schlichti's Manikins—Frank DeVoe & Co. (Second Half)—Peronne & Oliver—Three Melvins.

Grand—Reddington & Grant—Edwards & Dean—Rawls Van Kaufman—Paul Rahn & Co.—Otto & Hammer—Henry Margo & Co.—Aeroplane Girls.

SIOUX CITY, IOWA

Orpheum (First Half)—Tuscano Bros.—Madelyn & Paula Miller—Marc McDermott—Clayton & Edwards. (Second Half)—The Skatells—Stuart Girls—Clayton & Edwards—Chas. Irwin.

SOUTH BEND, IND.

New Palace (First Half)—Three Taketas—Wallman & Berry—Leona Hall's Revue—Ramond Bond & Co. (Second Half)—The Earls—Chamberlain & Earl—Dave Ferguson & Co.—Adelaide Bell & Co.

SPRINGFIELD, ILL.

Majestic (First Half)—Two Earls—Ray & Edna Tracy—Les Cellis—Rubini Sisters. (Second Half)—Australian Axmen—Carter & Royce.

SPRINGFIELD, MO.

Electric (First Half)—Mason & Scholl—McKay & Earle. (Second Half)—Holly & Gibson—Three Alex.

TERRE HAUTE, IND.

(First Half)—The Earls—Evans, Mero & Evans—Australian Axmen—Carter & Royce—Jarvis Revue. (Second Half)—Pierce & Ryan—Leona Hall's Revue—Page, Hack & Mack.

TOPEKA, KAN.

Novelty (First Half)—Lester Raymond & Co.—Whiting & Dunn—Broderick Wynn & Co.—Wheaton & Boyd. (Second Half)—Moore & Fields—Wiki Bird.

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POLI CIRCUIT

Week of March 26, 1923

BRIDGEPORT, CONN.

Capitol (Second Half) — King Bros. — Sophie Kassmir—Clayton Drew Players—Al Raymond—Carson Revue.

Palace (Second Half)—Arthur Huston Co.—Murray & Gerrish—McDevitt, Kelly & Quinn—Pantheon Singers—Joe Sheftle Revue.

HARTFORD, CONN.

Palace (Second Half)—Haig & Quick—Thornton & Squires—Tower & Darrel—Virginia Serenaders.

Capitol (Second Half)—Miacahua—Boyd & King—Chung Hwa Trio—Choir Rehearsal—Jo Laurie, Jr.—Thomas Saxotette.

MERIDEN, CONN.

Poli's—Eddie & Earl—Nan Traveline—Hall & O'Brien—Froxini—Hometown Follies.

NEW HAVEN, CONN.

Palace (Second Half)—Phondell Four—Bell & Finney—Municipal Four—McNally, Kelly & Dewolf—Ben Welch—Hometown Follies.

SCRANTON, PA.

Poli's (Second Half)—The Vivians—Bailey & Seed—Maureen Englin—Claire Vincent—Lynn & Howland—Ben Meroff & Band.

SPRINGFIELD, MASS.

Palace (Second Half)—Kane's Marionettes—Allen & Canfield—Bobby Jarvis Co.—Harry Mayo.

WATERBURY, CONN.

Palace (Second Half)—Cliff Jordan—Chester & Devere—Grey & Old Rose—Dolly Dumplin—Mabel Ford.

WILKES-BARRE, PA.

Poli's (Second Half)—John Reynolds—Reynolds & White—Jo Dooley—Jones & Ray—Louise Lovely Co.

WORCESTER, MASS.

Poli's (Second Half)—Clara Theodore Trio—Willie Smith—Weber & Ridnor—Basil & Allen—Benny Barton's Revue.

F. F. PROCTOR

Week of March 26, 1923

NEW YORK CITY

5th Avenue (Second Half)—Yerk's Happy Six—Frawley & Louise—Hackett & Delmar Revue—Leipsig—DeLyle Alda Co.—Raymond Schramm.

23rd Street (Second Half)—Palermo's Dogs—Jerome Merrick Co.—Bloom & Sher—Joe Stanley Co.—Mabel & J. Burke.

58th Street (Second Half)—Jans & Whalen—Lou Powers Co.—Connor's Revue—Fred Grey Co.—Morgan & Ray.

125th Street (Second Half)—Bert Lewis—Seven Brown Girls—Eastman & Moore—Muer & Gillen—Redmond & Wells.

ALBANY, N. Y.

(Second Half)—Dreams—Williams & Taylor—Janet of France—Brown & Whitaker—Osborne Three.

ELIZABETH, N. J.

(Second Half)—One Fearful Night—Kenny & Taylor—Wells & Burt—Weber & Elliott.

MT. VERNON, N. Y.

Mabel Burke—White, Black & Useless—Frank Wilcox—Walmsley & Keating.

NEWARK, N. J.

(Second Half)—Wells, Virginia & West—Frawley & Louise—DeLyle Alda Co.—May Yohe & Band—Raymond & Schramm—F. & E. Carmen.

SCHENECTADY, N. Y.

(Second Half)—Brown & Monahan—Jennie Middleton—Besser & Irwin—Frank Van Hoven—Heath & Sperling—Ann Francis & Co.

TROY, N. Y.

(Second Half)—Daun & Scott—Morey, Senna & Dean—The Diamonds—Demarest & Collette—Eva Shirley & Orchestra.

YONKERS, N. Y.

(Second Half)—Paramount Four.

B. F. KEITH BOOKING EXCHANGE

Week of March 26, 1923

NEW YORK CITY

Broadway—Lydell & Macy—Harry Stoddard & Band—Thomas & Aker—Fantimos—Raymond & Mackay—Yates & Carson—Arthur Stanley—Ferry Corway—Harino & Martin.

BROOKLYN, N. Y.

Flatbush—Kerr & Weston—Bert Levy—Carroll & Sedley—Joe Darcy—Son Dodger—Edwards & Edwards.

Prospect (Second Half)—Shone & Squires—Wells, Virginia & West—Montana—Frawley & Louise—Camp of the Season.

Rivera (Second Half)—Sophie Tucker Co.—Pinto & Boyle—Dillon & Milton.

Greenpoint (Second Half)—Colvin & Wood.

Far Rockaway (Second Half)—Stanley & Burns—Kuma Co.—Wellington & Cross—Kellum & O'Dare.

Henderson's, Coney Island (Second Half)—Marie & Marlow—George LeMaire Co.—Sharkey, Roth & Hewitt—Archie & G. Falls.

ALLENTOWN, PA.

(Second Half)—Claire Girls & Davey—Marks & Wilson—Be Yourself—Gene Oliver Co.—Creations.

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AMSTERDAM, N. Y.

(Second Half)—Russell & Marion—Frank Dixon Co.—Rogers & Donnelly—Elry Sisters.

ASBURY PARK, N. J.

(Second Half)—Jane & Miller—Jean LaCross—Kennedy & Davis—Cook & Oatman—Alexander & Elmore.

AUBURN, N. Y.

(Second Half)—Dancing McDonalds—Howe & Howe—Dainty June Co.

BANGOR, ME.

Stuart & Mercer—Grace Doro—Jim & F. Bogard—Ryan & Devine—Anderson & Yvel.

BAYONNE, N. J.

(Second Half)—Brown & Demont—Chas. Keating Co.—Anger & Packer—Peters & LeBuff.

BINGHAMTON, N. Y.

(Second Half)—Austin & Cole—Florence Reynolds Trio—Bronson & Edwards—William & Howard—Bits of Dance Hits—Witt & Winter.

BOSTON, MASS.

Boston—Techow's Cats—Murdock & Kennedy—Joe Roberts—Wilson Bros.—Sheldon, Ballentine & Hoyt.

Scollay Square—The Reuters—Casson & Klem—Mel Klee—Ruloff & Elton.

Washington Street—Louis Stone—Holmes & Holliston—Al Shayne—Werner Amoros Trio.

BRADFORD, PA.

(Second Half)—Wardell & LaCosts—Harris & Vaughn—Bessie Browning—Bermuda Bound.

BROCKTON, MASS.

(Second Half)—Rialto & Demont—Calvin & O'Connor—Rolland & Ray—Mrs. Eva Fay.

CAMBRIDGE, MASS.

Central Square (Second Half)—Ketch & Wilma—Francis & Day—Butler & Parker—Bob Albright—Zeno, Moll & Carr.

CANTON, OHIO

H. & H. Seeback—Harry Berry & Miss—Anderson Sisters—Kennedy Bros.—Four Readings.

CARBONDALE, PA.

(Second Half)—The Sigler Bros.—Lorraine Howard Co.—Texas Comedy Four—Eleta Garcia Co.

CHESTER, PA.

(Second Half)—Clayton & Clayton—Elsie Huber—The Barrys & Wolfords—Manning & Hall—Dodey & Story—Young Wang Co.

CLARKSBURG, W. VA.

(Second Half)—Humberto Bros.—Ray & Hale—Townsend Wilbur Co.—Bobbette's Entertainers.

EASTON, PA.

(Second Half)—Monde—Force & Williams—Royal Gascoynes—Burns & Lynn—Love Dreams.

ELMIRA, N. Y.

(Second Half)—LaFleur & Portia—Weston & Young—Hugh Emmet Co.—Lew Wilson—Mammy, Jinny & Band.

FALL RIVER, MASS.

(Second Half)—Rekoma—Walsh, Reed & Walsh—S. & H. Everett—Margaret Ford—Fields & Fink Teddy Claire & Co.

FITCHBURG, MASS.

Cumming's (Second Half)—Ann Suter—Jones & Jones—Fred's Seals.

GLOVERSVILLE, N. Y.

(Second Half)—Al & Mabel Joy—Buckridge Casey Co.—Moran & Mack—Herbert's Dogs.

GREENSBURG, PA.

(Second Half)—Earl & Matthews—Jeannette Childs—McFarland & Palace—Sager Midgley Co.

HAZELTON, PA.

(Second Half)—Jas. & Edith James—Princess Winona—Fiske & Lloyd—Royal Danes.

HARRISBURG, PA.

(Second Half)—Chong & Moey—O'Brien & Josephine—Lew Seymour Co.—Adams & Griffith—Movie Contest.

HOLYOKE, MASS.

(Second Half)—Emma Raymond Co.—Harper & Clark—Grace Valentine Co.—Burke, Barton & Burke—Four Madcaps.

HORNELL, N. Y.

(Second Half)—Monte & Parte—Edith Lamond—Shaw & Lee—Girl in the Moon.

ITHACA, N. Y.

(Second Half)—Dawson Sisters & Co.—Leroy & Mabel Hart.

JAMESTOWN, N. Y.

(Second Half)—Van Baldwin Trio—Hazel Harrington—Nixon & Sans—Nana.

JERSEY CITY, N. J.

Reif B.—Three Black Diamonds—Hyler & Carmon—Jack & Gilda—Raymond Sisters.

JOHNSTOWN, N. Y.

(Second Half)—Hector—Billy Beard—Solis Bros.—Werner & Cole.

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LANCASTER, PA.

(Second Half)—Van Cello & Mary—Zelda Santley—Billy Belcher Trio—Rose Revue.

LAWRENCE, MASS.

(Second Half)—Leon & Dawn—Canill & Romaine.

LEWISTON, ME.

Music Hall (Second Half)—Burdell & Burdell—Lew Wells—Downing & Jeannette—Fiske & Fallon—Carr, Clifford & Carr.

LONG BRANCH, N. J.

(Second Half)—Dare Bros.—Ruby Royce—Van Dyke & Vencie—Tom & D. Ward—Willie Solar.

LYNN, MASS.

(Second Half)—Jahrl & George—Thos. J. Ryan & Co.—Tracey & McBride—Tim & K. O'Meara.

MCKEESPORT, PA.

(Second Half)—Amoros & Obey—Eddie Stanley Co.—Muriel Phyllis—Eddie Cassaday—Larimer & Hudson.

MANCHESTER, N. H.

(Second Half)—May Wynne—H. & H. Langdon—Herbert Dento Co.—Four Miners—Jennier Bros.

MEADVILLE, PA.

(Second Half) — Koreta — Wopier & Davis — Haynes & Beck—Kanazawa Japs.

MORRISTOWN, N. J.

Wolfe Sisters & Addy—Espe & Dutton—Fairy Tale Follies.

NANTICOKE, PA.

Geo. & Ray Perry—Shapiro & Jordan—Morris & Shaw—Leach LaQuillan Trio.

NEW BEDFORD, MASS.

(Second Half)—Sankus & Sylvers—Florence Brady—Macart & Bradford—O'Neill & Plunkett—Rose & Moon.

NEW BRITAIN, CONN.

(Second Half)—Ethel Turner—Ruth & Clifford—University Trio—Downey & Claridge.

NEW BRUNSWICK, N. J.

(Second Half)—Williams & Daisy—Alf. Ripon & Jiggs—Taylor, Howard & Them—Lang & Blakeney—Sig. Newman's Orchestra.

Rialto (Second Half)—Stepping Fools.

NEW LONDON, CONN.

(Second Half)—Three Meldords—Princess Nai Tai—The Drug Clerk—Kane & Dillon—McDonald & Oakes.

NO. ADAMS, MASS.

(Second Half)—Walter Gilbert—Kerr & Ensign—Three Bangards—The Man Off the Ice Wagon—Wilbert & Lyke.

PASSAIC, N. J.

(Second Half)—Nat. & J. Farnum—Melody Sextette—Kramer & Griffin—Irish Justice.

PATERSON, N. J.

(Second Half)—Mack & Stanton—Flaherty & Stoning—Manillo Bros.

PAWTUCKET, R. I.

(Second Half)—Ross & Foss—Marion Gibney—Royal Purple Girls—Neil McKinley—Worden Bros.

PHILADELPHIA, PA.

Keystone—Esther Trio—Brent Hayes—Baxley & Porter—Kenny & Hollis—Lorraine Serenaders.

Germantown—Fridkin & Rhoda—Jack Little—Wm. Edmonds—B. & J. Creighton—Maurice Diamond Co.—Boy & Boyer.

Wm. Penn (Second Half)—Hill & Hull—Peggy Brooks—Hawthorne & Cook—Denno Sisters, Thibault & Cody.

PITTSBURGH, PA.

Gardner & Aubrey—Frank & M. Stanley—Billie Clifton—Adler & Clark—Robbins Family—Coakley & Subers—Wanda.

PITTSFIELD, MASS.

(Second Half)—Anita—Nerritt & Mann—Four Byron Girls—Hodge & Lowell—Valentino Orch.

PLAINFIELD, N. J.

(Second Half)—Chas. Ledegar—North & South—Schaefer, Wayman & Carr—Rainbow Six.

READING, PA.

(Second Half)—Marie & A. Clark—Sternade's Midgets.

ROCKVILLE, N. Y

Murphy & Bradna—Copes & Hutton—The Jungle Bungalow—Furman & Evans—Paul Nolan Co.

SHENANDOAH, PA.

Geo. & Rae Perry—Princess Winona—Fiske & Lloyd—Royal Danes.

SO. NORWALK, CONN.

Will Morris—Dupree & Carito.—Una Clayton Co.—Newhoff & Phelps—Carr & Brey.

STAMFORD, CONN.

(Second Half)—Meredith & Snooser—Correll, Weston & Gardner—Allman & Howard.

SYRACUSE, N. Y.

(Second Half)—Hazel & Redfield—Leila Shaw Co.—Oren & Drew—The Modiste Shop.

TRENTON, N. J.

(Second Half)—Three Arnauts—The Show Off—Bob Hall—Billy Hugh Co.

UTICA, N. Y.

Colonial (Second Half)—Valdare & Cook—Victor Graff—Wills & Robbins—Little Driftwood—Tivoli & Levere—Three Kirkillos.

WATERTOWN, N. Y.

Valdare & Cook—Wills & Dobbins—Tunes & Steps—Victor Graff—Three Kirkillos—Tyler & St. Clair—Eddie Rash Trio—Sampsell & Leonhard.

WILMINGTON, DEL.

(Second Half)—Bernard & Betts—Ergotti & Herman—Juvenile Follies—Thornton & King—Trella Co.

WHEELING, W. VA.

(Second Half)—Wilbert & Dawson—Neapolitan Duo—Mae Francis—D. D. H.—Syncopated Seven.

(*Continued on page 29*)

JUST OUT

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The Buescher Band Instrument Company, Elkhart, Indiana, has compiled a list of 1,000 of its largest distributors and dealers from coast to coast, especially those with main street locations in theatrical districts who are in the habit of running display ads in the daily papers. This list is being furnished to all the musical acts on tour that are using Buescher Band Instruments and Saxophones. The acts are invited to co-operate with the Buescher dealers, and the dealers, in turn, feature the acts in their local newspaper publicity, in their show windows and in various other ways. Most of the headline musical acts have been supplied colored lobby displays, in frames, and colored window cards. The Buescher dealers get these cards into good spots, and often place one of the lobby displays in their own show windows for the time the act is playing the town.

ROMANO AT THE KENMORE

Phil Romano and his orchestra are meeting with success at the Hotel Kenmore in Albany. They recently played for an executive ball given by Governor Smith at which all the politicians and legislators of the State were present, the event being further marked by a meeting between Governors Smith and Pinchot, the latter being the Governor of Pennsylvania. This was the first ball outside of the inaugural ball, given by Smith since his inauguration, and choosing Romano and his orchestra to play for the affair was quite a feather in Romano's cap.

FIFTEEN BANDS FOR N. V. A. WEEK

Over fifteen bands, most of them connected in some way with vaudeville, will furnish dance music for the various functions held under the auspices of the vaudeville managers of Greater New York for N. V. A. Week, which is to be held during Easter week. Over fifteen bands and orchestras will take part in the celebrations, among them being Keith's Boys' Band, Nahan Franko, Vincent Lopez, Ben Bernie, the Biltmore, and Ritz Orchestras and many others.

MARTUCCI TO TOUR CANADA

Simone Martucci, who has been at the Venetian Gardens, Montreal, playing his third winter season at this cafe will close his present engagement about the second week in April and from then until the first week in June will make a tour through Canada. Early in June Martucci will return to Trommer's, in Brooklyn, where he played in the outdoor pavilion last summer.

ORCHESTRA NEWS

WHITEMAN ORCHS. FOR BOATS

The S. S. *Leviathan* Orchestra, under the direction of Nelson Maples, will start rehearsals here on April 2 and will open in vaudeville, out of town, on April 16. This is the Paul Whiteman orchestra of 12 pieces that will provide the dance music and entertainment on board the U. S. Shipping Board steamer *Leviathan* when that ship makes its maiden voyage. Most of the men, besides being musicians, are entertainers as well. The act will play the Keith time until the sailing date, the same routine used in vaudeville being used on board the ship, including the settings which are to be furnished by the Robert Law studios.

When the subject of orchestras on Shipping Board boats first came up it was thought that the Whiteman office would furnish the orchestra for the *Leviathan* and if this proved an attraction the same thing would be tried on the other Shipping Board boats. However, the Shipping Board has signed a contract with the Whiteman office whereby that organization will put orchestras on each of the ships as soon as they arrive here, starting with the S. S. *Pan-American*, sailing for Rio de Janiero on Saturday with a six-piece Whiteman combination under the direction of Keith Pittman. On April 14 Wheeler Wadsworth and eight men will sail on the *George Washington* and orchestras will be put on the rest of the ships of the fleet at the earliest possible date.

The Shipping Board, working in conjunction with the Whiteman offices, is attempting to put ship's musicians on a higher plane. Hitherto the members of the ship's orchestra have doubled as stewards and were meagrely paid. On the Shipping Board boats the orchestras will all be uniformed, special costumes being designed, will be furnished with first-class accommodations, and will have nothing to do except play for the dance and concert music and furnish entertainment. The rate of pay, at the same time, is higher than that received by ship's musicians in the past. The outcome of this step is being eagerly watched by other steamship lines with the possibility that in the near future ship's musicians on all lines will receive the same recognition as artists that is accorded them on the boats of the United States Shipping Board.

GOLDEN NUMBER FEATURED

Ernie Golden and his orchestra, now playing in vaudeville, are featuring a new Chinese fox-trot which Golden has composed, but for which a title has not yet been chosen. Along with the number Golden uses a special effect showing a Chinaman smoking his long wooden pipe and leaning against the lamppost in what is ostensibly the Chinese quarter of some American city.

This is but one of the many effective scenic effects which Golden is using.

NEW ORCHESTRA STUNT

The Metropolitan Players, a Harry Yerkes orchestra, will try something new for dance orchestra next week when they play a concert in the new Auditorium in Tarrytown for the Duo-Art Company. The Grieg Concerto will be played by Percy Granger with interludes, during which the dance orchestra will paraphrase the movement last rendered and put it into syncopation, making what the Duo-Art people call a "syncopated concerto." These concerts will be repeated in other halls both as an advertising stunt for the Duo-Art and for profit, an admission to the concert being charged.

CARR BACK IN NEW YORK

After a successful tour on the Orpheum time, Jimmy Carr and his Golden Gate Orchestra returns to New York next week and will open at the Palace on Monday. Musical wiseacres passed the word some time ago that Carr was through and that the band had broken up, but the young leader persisted, kept his band practically intact, jumped out West, made a successful trip, and has now come back to continue where he left off.

BOTT AT THE BILTMORE

Gus Bott and an orchestra of ten men will open at the Hotel Biltmore on April 2, following the so-called Biltmore Band at present playing in vaudeville. The Biltmore Band, under the direction of Jacques Green, were given their notice after they had reported late on several occasions, according to the management. Hazay Natzi, who supplies the music for all the Biltmore enterprises, has picked the men for the new Hotel Biltmore organization, with Bott as director.

The Biltmore Band, under Green's direction, will continue in vaudeville, with the possibility of going into a local or Atlantic City hotel for the summer.

They are still being billed in vaudeville under the name of Natzi's Biltmore Orchestra.

RAPP TO PLAY IN ST. LOUIS

Barney Rapp and his orchestra, going to the Hotel Chase in St. Louis for six weeks and having been held over for almost six months, have met with such success that they have become practically a fixture. Rapp's contract at the Hotel Chase expires on April 28 and it is possilbe that he will not renew but will return to New York to appear in one of the local hotels or cabarets for the summer.

Paul L. Specht and His Orchestra

Broadway Favorites Masters of *Rhythmic* Symphonic Syncopation

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BETTY GULICK'S WELCOME

CHARLES E. KERR and his famous orchestra welcoming BETTY GULICK, author of "MY MOTHER'S LULLABY," to Philadelphia last Saturday. Kerr and his orchestra entertain nightly at the Cafe L'Aiglon, the most fashionable grill in Philadelphia, as well as broadcasting regularly, and Kerr has promised Betty to make "My Mother's Lullaby" the biggest song hit in Pennsylvania. Kerr is facing the camera in a stooping position.

VAUDEVILLE BILLS

(Continued from page 27)

YORK, PA.

Opera House (Second Half)—Frank & C. Latour—Young & Wheeler—Awkward Age—Allman & Harvey—Black & White Band.

YOUNGSTOWN, O.

(Second Half)—Frank Work—Geo. F. Hall—Mildred Andree & Girls—Vesta Wallace—Kelso & Demont—Wilbat Trio—Josephine Harmon.

ATLANTA AND BIRMINGHAM

Van & Tyson—Dorothy Ramer—Princeton Five—Elliott & Latour—Flashes of Songland.

BIRMINGHAM AND ATLANTA

Vee & Tully—S. Hallen & Day—Southern Revue—Howard & Lewis—Hanako Japs.

BATON ROUGE AND SHREVEPORT

Wilbur & Adams—Buchanan & Campbell—Rawls & Von Kaufman—Loney Haskell—Ed. Janis Revue.

NEW ORLEANS AND MOBILE

Rose & Bunny Brill—Rozellas—Mlle. Vanity & Co.—Three Kitaros.

MOBILE AND NEW ORLEANS

John Regay & Co.—McCormick & Winchill—Four Terrace Girls—Fulton & Burt—Gordon & Day.

NASHVILLE AND LOUISVILLE

Kennedy & Kramer—El Cleve—Ned Norworth & Co.—Wheeler Trio.

NASHVILLE, TENN.

(Second Half)—Van Arman's Minstrels.

KNOXVILLE AND CHATTANOOGA

Boudini & Bernard—Boggs & Wells—Lew Cooper—Hyams & Evans—Pepita Granados & Co.

AUGUSTA, GA.

(Second Half)—Mang & Snyder—Hall & Dexter—McCormack & Wallace—Bobbe & Stark—Melody & Steps.

GREENVILLE, S. C.

(First Half)—Frank Wilson—Ray Snow & Norine—Baye & Donnelly—Carlton & Bellew—Dorothy Byton.

WEST PALM BEACH AND MIAMI

Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

TAMPA, ST. PETERSBURG AND ORLANDO

Harry LaMarr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Gossman, Sis. & Foley.

SAVANNAH AND JACKSONVILLE

Beege & Quepee—Jack Sidney—Gilfoyle & Lange—W. & M. Rogers—Burt & Holtsworth Band.

ROANOKE AND WINSTON SALEM

Dixon, Lynch & Cln—Davis & Bradner—John R. Gordon—Leo Beers.

ROANOKE, VA.

(Second Half)—Genaro & Gold—Dixie Hamilton—Hal & Francis—Shriner & Fitzsimmons—LaBernicia & Co.

RICHMOND, VA.

(Full Week)—Singer's Midgets.

JACKSONVILLE AND SAVANNAH

Merritt & Coughlin—Bernard & Merritt—Davis & Sandford—Elm City Four—Longfields.

RICHMOND AND NORFOLK

Brown & Lavell.

NORFOLK, VA.

(Second Half)—Dolly Davis Revue.

RICHMOND

(Second Half)—Combe & Nevins.

NORFOLK, VA.

(First Half)—Dalton & Craig—Sharp's Revue—Combe & Nevins.

MARCUS LOEW CIRCUIT

Week of March 19, 1923

NEW YORK CITY

American (First Half)—Amoros & Jeanette—Naomi & Brazilian Nuts—Herman & Briscoe—Andy & Louise Barlow—McCoy & Walton. (Second Half)—Pedersen Bros.—Hinkel & Mae—Emerald Revue—Covan & Thompson—Harry Rose.

Orpheum (First Half)—Tadlin & Jewell—Alice & Lucille Sheldon—Joseph E. Bernard & Co.—Moss & Frey. (Second Half)—Hashi & Osai—Columbia & Victor—Moss & Frye.

National (First Half)—Kara—Phil. Davis—Herbert Ashley & Co.—Quinn Bros. & Smith—Hite Reflow & Co. (Second Half)—Tadlin & Newell—Herman & Briscoe—Jos. Kennedy & Co.—Morley Sisters—Lou & Jean Archer.

Greeley Square (First Half)—Hidden Voices—Dave Manley—Skelly & Heit Revue—Sully & Kennedy—Three Anrims. (Second Half)—F. J. Sidney & Co.—Berdie Kraemer—Herbert Ashley & Co.—Eddie Borden & Co.—Hite Reflow & Co.

Delancey Street (First Half)—Wyoming Duo—Berdie Kraemer—Jack Powell Sextette—Adrian—Dance Fantasies. (Second Half)—Barto Melvin—Louis London—Laurie Ordway & Co.—Skelly & Heit Revue.

Boulevard (First Half)—Pedersen Bros.—Covan & Thompson—Marshal Montgomery & Co.—Ethel Davis & Co.—Lou & Gene Archer. (Second Half)—Australian Delsos—Hidden Voices—Toomer & Day—Harry Cooper—Dinus & Belmont Revue.

State (First Half)—Ling & Long—Fisher & Sheppard—Marion Weeks—Frank Gaby—A Night in Spain. (Second Half)—Three Anrims—Alice & Lucille Sheldon—Will. Stanton & Co.—Eddie Nelson—A Night in Spain.

Avenue B (First Half)—LaToy Bros.—Manual Romaine Trio—Van & Vernon—Eddie Nelson—Will. Stanton & Co. (Second Half)—Marcelle Fallett & Co.—Burns & Wilson—Bob Nelson.

Lincoln Square (First Half)—Bohn & Bohn—Fletcher & Terre—Tom Martin & Co.—Eddie Borden & Co.—Billy Gerber Revue. (Second Half)—Kara—Scott & Chrystie—Joseph E. Bernard & Co.—Ethel Davis & Co.

Victoria (First Half)—F. J. Sidney & Co.—Criterion Four—Toomer & Day—Morley Sisters. (Second Half)—Ford & Price—Marion Weeks—Marshall Montgomery—Sully & Kennedy.

BROOKLYN, N. Y.

Palace (First Half)—Ecko & Keyo—Marcelle Fallett & Co.—Business Is Business—Bob Nelson. (Second Half)—Russ, LeVan & Pete—Stutz & Bingham—Let's Go—Senator Murphy.

Metropolitan (First Half)—Faynes—Louis London—Reed & Selman—Laurie Ordway & Co.—Alex. Hyde & Orchestra. (Second Half)—A Day at Coney Island—Boyle & Bennett—Casey & Warren—Alex. Hyde & Orchestra.

Gates Avenue (First Half)—Monroe & Grant—Scott & Chrystie—Jas. Kennedy & Co.—Harry Rose—Dinus & Belmont Revue. (Second Half)—Diaz's Monkeys—Criterion Four—Quinn Bros. & Smith—Frank Gaby—Billy Gerber Revue.

Fulton (First Half)—Australian Delsos—Ford & Goodrich—Stutz & Bingham—Harry Cooper—A Day at Coney Island. (Second Half)—Monroe & Grant—Conroy & Howard—Tom Martin & Co.—Dave Manley—Naomi & Brazilian Nuts.

Astoria (First Half)—Ford — Price—Boyle & Bennett—Conroy & Howard—Howard & Ross. (Second Half)—Bohn & Bohn—Faber & Sheppard—Ed. Blondell & Co.—Amoros & Jeanette.

Warwick (First Half)—Russ, LeVan & Pete. (Second Half)—Reid & Selmar—The Old Timers.

BALTIMORE, MD.

Hippodrome—Mankin—McIntyre & Holcomb—Bole Ferns & Co.—Mumford & Stanley—Indian Reveries.

BOSTON, MASS.

Orpheum—Duponts—Caledonian Four—Mammy & Gold Dust Twins—Wilson & Jerome—Here, There & Everywhere.

BUFFALO, N. Y.

State—Reck & Rector—Dawson, Lanigan & Covert—Archer & Belford—Phil. Baker—Dolly's Dream.

Loew's—Alvarez Duo—Jean Boydell—Mr. & Mrs. Norman Phillips—Clark & O'Neill—Dance Dreams.

HAMILTON, ONT.

Capitol—Ed. Gingras—Helen Davis & Co.—Boys of Long Ago.

HOBOKEN, N. J.

Loew's (First Half)—Obala & Adrienne—Fletcher & Pasquale—Columbia & Victor—Kelly & Wise—The Old Timers. (Second Half)—Frey & Jordan—Howard & Ross—Barry & Lancaster—LaToy Bros.

LONDON, CAN.

Loew's (First Half)—Wyoming Four—Wheeler & Potter—Watts & Ringold. (Second Half)—Kerville Family—Mickey Sisters—Jim Derwin.

MONTREAL, CAN.

Loew's—Nestor & Vincent—Herman Berrens—Dobbs, Clark & Dare—Anderson & Goines—Marston & Manley—Broadway Snapshots.

NEWARK, N. J.

State—Francis & Wilson—Chick & Tiny Harvey—Burt & Rosedale—Al. H. Wilson—Petite Revue.

OTTAWA, CAN.

State—Herbert Dyer & Co.—Bentley, Banks & Gay—Kimberly & Page—Skipper, Kennedy & Reeves—LaSova & Gilmore Co.

PROVIDENCE, R. I.

Emery (First Half)—Princess Elona—Mallon & McCabe—Midgets. (Second Half)—Carey, Bannon & Marr—Midgets.

SPRINGFIELD, MASS.

Broadway (First Half)—Hashi & Osai—Helen Vincent—Senna & Stevens—Casey & Warren—Emerald Revue. (Second Half)—Canton Trio—Princess Elona—Curry & Graham—Mallon & McCabe—Russian Fantasy Dancers.

TORONTO, ONT.

Yonge Street—Maurice & Girlie—May McKay & Sisters—Dave Thursby—Barr, Mayo & Rem—Adler & Dunbar—Baraban, Groh & Co.

WASHINGTON, D. C.

Strand—Lew Hoffman & Jessie—Dillon Sisters—Stolen Sweets—Hughie Clark—Graser & Lawlor.

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What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

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MAUDE DETTY

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LONG TACK SAM

THE CHINESE WONDERWORKER

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DEATHS

Sarah Bernhardt, famous actress, died Monday evening, March 26th, at her home in Paris, aged 79 years. At the time of her death she was sleeping under an opiate, and expired in the arms of her son Maurice.

She was born at 5 Rue de l'Ecole de Medicine, Paris, October 22, 1844. Her mother was Julie Bernhardt, a remarkably beautiful Jewess, a modiste who took up her residence in Paris, and who had previously lived in either Germany or Holland. Her father was a French Catholic and a magistrate of Havre, who was apparently responsible for her faith and education in the Convent of the Grand Champ, Versailles. Her name at the convent was Rosine, and at one time she intended to adopt the name of Henriette to her own. When she embarked on actual stage work she took the name of Sarah. At the convent a play was to be given in honor of a visiting Archbishop, and at the last moment the girl with the leading part had stage fright. A slim girl came forward and confidently announced that she could play the part. This was the "Divine Sarah's" first actual dramatic appearance.

At the age of fifteen she was sent to the Paris Conservatoire by her mother, and two years later won the second prize in tragedy, and the next year the second prize in comedy. She launched her stage career at the Comedie Française, which engagement did not last long for she was not thought remarkable at the time. Later she went to another theatre, the Gymnase, and after that the Porte-Sainte-Martin. At the Odeon, a house that made a specialty of classic drama, Miss Bernhardt remained five years.

Her first official success at the Odeon was made as Zacherie, in "Athalie." This was preceded by her success in a small part in a play by Francois Coppee in 1869, who wrote a play entitled "Passant," for the occasion of a benefit performance for an actress, Mme. Agar. Great popularity was the result of her part, a page named Zanetto.

After the Franco-Prussian war and the trying days of the Commune, the Odeon was reopened and Miss Bernhardt was seen as a prominent member of the company, and very popular. In 1872 she was seen in the role of the Queen in "Ruy Blas." This resulted in her greatest triumph up until that time, and Parisian theatre goers went wild over her. The stage director of the Comedie Française sought her services, and she left the Odeon, later paying indemnity to the latter house who claimed her services also. After eight years at the Comedie Française (1880), she relinquished her rights in the stock of the theatre, and after paying 100,000 francs for her liberty, soon became a figure of international renown. She went to London and achieved her same Parisian success, and then went to America, including Mexico. The next year she traveled from the United States to Holland, Belgium and Russia. Due to the late war, she did not go to Germany. In 1886 she played a return engagement in the United States, continuing on to Australia, the Far East and then England, bringing with her to France various pets and objects. She produced in Paris Harancourt's "Passion," and was fearless in the face of criticism; three years later she was again acclaimed in Rostand's "La Samarataine." For years following, she and Victorien Sardou, the playright, were virtually partners. She startled the world with her "Hamlet," and a short time later had an argument with the theatre syndicate, making it necessary for her to play in tents and other places. This was smoothed over in time.

In 1915, in Canada, a mob attacked her in the carriage she was riding because she was credited with having said something about French Canadians. An official apology followed this incident. In 1914 she was the first theatrical person to receive the cross of the Legion of Honor. She also received many other similar honors, including a laurel wreath of gold from the New York theatrical circle. In 1915 she sustained an injury to her knee which made it necessary to amputate the limb. While playing in New England in 1916, she contracted a cold and was obliged to undergo another operation, this time for her kidney. In 1882 the actress was married to Jacques Damala, a Greek actor, who took small parts in her plays. They separated after a year, and later she nursed him when he was ill, the actor subsequently dying in her home. At one time a jealous rival of Miss Bernhardt's, published what purported to be the real and alleged romance in the life of the actress, which resulted in the writer being horsewhipped by the actress and the story was never substantiated.

HENRY EDWARD KREHBIEL, well known music critic and author, died Tuesday, March 20, from an internal blood-clot, at Roosevelt Hospital, where he had been taken three days before. He was seventy years old and had the splendid record of forty-three years of continuous service on the staff of the New York Tribune.

Mr. Krehbiel was born March 10, 1854, at Ann Arbor, Michigan, the son of Jacob Krehbiel and Anna M. E. Haake his wife, both of sturdy German stock who had settled in the Middle West early in the last century. He was educated in the public schools of his native state and Ohio where he studied law (1872-4) in Cincinnati. He also took violin lessons in Cincinnati of Geisselbecht and studied musical theory and harmony with H. Baetens. From 1874 to 1880 he was a reporter on the Cincinnati Gazette, rapidly becoming a special writer on music, although he also did general newspaper work along the Ohio River front.

In 1880 he came to New York as music critic of the New York Tribune, and since continued daily and weekly articles to that paper with hardly an interruption, until a few days before his death. His last public appearance as a judge with Mme. Sembrich and Dr. Walter Damrosch on March 3rd, at the Intercollegiate Glee Club Contest at Carnegie Hall. Among his colleagues he was affectionately known as the "Dean" of music critics.

Mr. Krehbiel was twice married, his first wife leaving a daughter Helen, now living in Waterbury, Conn. Mrs. Krehbiel, who now survives, was married to the music critic in 1896. As Marie Van, she was a well known soprano soloist in this city and continued to sing afterward as a member of the Musical Art Society.

In addition to writing many works on music, Krehbiel made many translations of foreign operas. His "How to Listen to Music," won world-wide attention in 1897. His two volumes of "Chapters of Opera" written ten years apart are in effect an official history of the Metropolitan Opera House as well as of earlier operatic institutions. His last big work was the completion of manuscript and the first publication in English of the three volume "Life of Beethoven," left by the American, Alexander Wheelock Thayer, and available only in a German edition until Mr. Krehbiel undertook it for the Beethoven Society of New York.

An unpretentious musical service was held last Friday at 2.30 o'clock in the Cathedral of St. John the Devine. Dean Howard C. Robbins, officiated, and the musical programme was made up of favorite selections of Mr. Krehbiel including "Beethoven's Funeral March," Bach's "Passion Chorale" and Sir Arthur Sullivan's "Yea The I Walk." The pall bearers included fellow critics from New York papers.

MARIE BATES, noted actress, died last week at her home in Glenbrook, Conn., of an attack of pneumonia. She had been ill but a few days.

Mrs. Bates was one of the stage favorites and beauties of her early days, becoming a prominent leading woman at the old Boston Museum, and also playing in John Stetson's companies.

One of her best remembered successes was in the role of Mrs. Murphy in "Chimmie Fadden." In 1898 she came under the management of David Belasco, playing Aunt Rosa in "Zaza" with Mrs. Leslie Carter. Later she went with David Warfield's company playing character roles in "The Auctioneer," "The Music Master," "The Grand Army Man," and "The Return of Peter Grimm." Mrs. Bates' last visit to New York was to the opening performance of David Warfield in "The Merchant of Venice," at the Lyceum.

"MOUNTEBANK" FOR PHILA.

"The Mountebank," by William J. Locke and Ernest Denny, which was brought out by Charles Frohman, Inc., at Stamford, Conn., last Friday night, will go into the Broad, Philadelphia, next week for a run prior to coming to Broadway. The cast is headed by Norman Trevor and includes Lillian Kemble Cooper, George Riddell, Gabrielle Ravine, Wigney Percival, Nora Swineburne, H. B. Greaves, Marjorie Chard and Charles Romano.

MUSICIANS VOTE ON STRIKE

(*Continued from page 3*)

came to the meeting, as it was their duty to advise the members not to strike unless every means of conciliation had been exhausted. They stated that they would do all in their power to avoid a strike and that if the opposing factions of musicians and the managers desired them to step in they would be glad to hold arbitration conferences.

Following the talk of Downey the resignation blanks, which read as follows, were passed among the men:

"I hereby tender my resignation as a member of the Associated Musicians of Greater New York, Local 802, to take effect immediately, for the reason that I refuse to pay any further dues into an organization which denies local autonomy to its members."

Close to 2,500 of these blanks were immediately signed with only a few present declining to place their signatures on the blank.

R. L. Halle, one of the trustees, then spoke and told of the predicament of the seven men who had been discharged from the Yorkville Theatre the preceding Sunday by Samuel Futoran, the contractor, for discussing the affairs of the M. M. P. U. about the theatre. The men were called to the platform and given a rousing ovation. Halley then told how a number of men, who the evening previous had refused to sign a petition given them by 802, were discharged from the Star Theatre, Brooklyn, which plays Mutual Circuit Burlesque. Fox's Academy of Music and Loew's Victoria, New York, and Loew's Brevoort Theatre in Brooklyn.

This petition read:

"I have been engaged as a member of the Associated Musicians of Greater New York, Local 802, A. F. of M., to perform as a member at the ——— theatre and it is my intention to carry out that contract under the laws of said Local 802, American Federation of Musicians."

These men were told that they should report for work that afternoon and they later notified the M. M. P. U. that all were privileged to return to work except one man at the Brevoort in Brooklyn.

Following this discourse Mulieri then said a motion would be in order for a vote calling for a strike at the discretion of the officers, if they found they could not accomplish what they wanted otherwise. The resolution was presented by Halle and unanimously seconded.

At this point an endeavor was made to have a rising vote taken on the strike, when Vaccerelli stepped out and suggested that the vote be taken in a regular manner by printing of ballots and the placing of a ballot box in the union offices from Friday night until last night prior to the meeting. Many of the members insisted that a rising vote would be all that was necessary, when Vaccerelli stepped forth and said that the vote would have to be taken in a proper and orderly manner, otherwise he would withdraw from the matter. This statement quickly brought these members around and the secretary was instructed to have the ballots printed and have them ready for the vote that afternoon.

LETTER LIST

LADIES

Barber, Mrs. Charlotte
Brandon, Belle
Burkhardt, Daisy
Carseith, Phylis
Charles, Edna
Clark, Marie
Cornell, Frances
De Young, Madge
Earle, Julia
Forrest, Mrs. Charles
Garner, Ruth
Hall, Ruth Rita
Heit, Tootz
Jackson, Anna
Keates, Dorothy
Kelly, Mae
Kennis, Mae
Stirk, Elsie
La Barr, Bernice
Marlyn, Irene
Marshall, Edna
Mcdonald, Jessie
McNally, Elizabeth
McPhearson, Mary
Milford, Sue
Pelletier, Lucille
Ross, Caroline
Santley, Mae
Sheppard, Mrs. Mary
Stoller, Bertha
Thorne, Buddie
Ward, Shirley
Weber, Betty
West, Mrs. P. J.

GENTLEMEN

Allen, Frank
Bixley, Edgar
Body, Paul
Brave, Chas.
Broadhurst, Geo.
Burns, Tommy
De Forrest, Hal
Drummond, Cecil
Farrell, Jack
Hall, Bert & Pauline
Hamilton, Gordon
Healy, John
Hurst, Frank
Kelton, Aryan
Kennedy, Sam M., Jr.
Lanning, Arthur
La Vine, C. W., Jr.
Mann, Tom
Miller, Wenn
Mitchkoff, K. B.
Moore, Snitz
Norcross, Joe
Norworth, Jack
Paulinette, Phillip
Puget, Geo. E.
Radford, Harry
Raymond, Charles
Sanborn, Buster
Santry, Harry
Slack, Dave
Tenley, Elmer
Wainwright, William
Wallace, Billy
Whitney, H. S.
Winn, A. C.
Woodruff, Charles
Young, H. Wilmot

When Joseph N. Weber was informed of the proceedings that had taken place he said that he would make no statement other than that the theatres would be protected in their contracts to the full extent of the powers of the Federation.

"These contracts," Weber declared, "were made after the M. M. P. U. had called a strike and lost it. The theatres were then non-union and wages were lower than they are today. The Federation, to some extent, regained the ground the men had lost by their own actions.

"The contracts then signed have some months to run. They will be maintained inviolate by the Federation. If it seems the matter is too much for the local to handle the matter will be taken under advisement by the executive board of the Federation. Until then it is still in the hands of officers of Local 802."

Edward Canavan, president of 802, said that upon receipt of the wholesale resignation, provided the men confirmed them, they would be accepted if the men were in good standing. If they are in arrears they will be suspended at the end of this month. He said that as soon as the members have separated themselves from the union, the leaders in the orchestras in which they are playing will be notified that they are no longer eligible to play. He also said that several men who had signed the resignation blank telephoned him they did so under duress and repudiated their signatures.

HERK BANKRUPTCY

(*Continued from page 7*)

cate Attractions Circuit, Inc., which are to route negro musical shows much after the idea of the unit circuit, but is said to have declined the post.

Herk undoubtedly can overcome the bankruptcy by stifling his pride and making another start, as he is credited with saying he would do in his statement. During the interim he will have much time to reflect and undoubtedly he will come to the conclusion that it is unprofitable to walk on clouds, for when the fall comes it's a greater distance and the velocity of the flop hurts all the greater.

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